JUN 10 1910

Articles of Special Interest for the Hostess

VOGUE

JUNE 15. 1910

PRICE 15 CTS.

La Walohn Corsette

REG U.S. PAT.OFF.

Every woman who sees La Walohn Corsette will appreciate at once, what a wonderful figure-shaping garment it is.

Being scientifically constructed, La Walohn fits snugly over the corset, and by concealing every suggestion of flesh-line or wrinkle at the top of corset, produces a beautifully smooth surface, over which your gowns fit "like a glove".

Delightfully cool, soft, light and elastic, because of its perfect material—Dr. Deimel Linen Mesh—famous the world over. By modifying the extremes of heat and cold, this fabric keeps the body at an even temperature, creating "The Garment that Breathes".

Durably boned with light and flexible Walohn. Elastic gussets at side and shoulder, impart perfect ease and comfort.

Once wear La Walohn Corsette, and your figure will attain a beauty heretofore impossible. The illustration, (Style 548, Price $1.50), shows one of our many styles.

Ask your Dealer for La Walohn Corsette (Made of Dr. Deimel Linen Mesh). Send us your Dealer's name for our Booklet, showing many styles of La Walohn Corsette, and other figure-shaping Brassieres.

BENJAMIN & JOHNES

60 Bank Street Newark, N. J.

BIEN JOLIE

TRADE MARK

HB

The Gorham Co.

The Gorham Company are to-day the leading Silversmiths of the world. They direct the largest manufactory in the world devoted to Silverware. In half a century they have gathered together the most highly organized body of expert workmen. Every article which may properly be made of silver is included in their stock, or will be supplied.

DINNER SERVICE

Complete sets; designed in strict accordance with the styles of the various historical periods.
Some strikingly individual sets in Martelé and Athenic (hand-wrought).
Pieces sold separately as desired.
Tureens and Platters in graded sizes.
Over fifty pieces for special occasions.

SILVER IN CASES

Hundreds of combinations.
Especially appropriate for wedding and betrothal gifts.
Cases of leather or silk.
Prices range from $3 to $192.
A wide variety and an extensive choice.

STATIONERY

Wedding invitations with every detail of correct procedure.
Engraved note paper.
Engraved cards for every occasion.
Book Plates.
Menus.
Dinner Stationery.
Printing orders executed.

The Gorham Company

Silversmiths

5th Avenue & 36th Street
17 & 19 Maiden Lane

The New Renard

Straight Brim

SAILOR

at $3.00

In Black
White
Natural
Lavender
Red
Navy
Royal

Ribbon Trimmed
Extra Large
Head Sizes

In Split and Sennet Straws at $3.50.

RENARD RIDING SAILORS, Large Head Size
Black only. All Braids, at $3.00

Panama Hats, with Scarfs.
Motor Hats, in Extensive Variety.

Renard Importers, 14 and 16 West 23rd St., N. Y.
Mail Orders Filled Promptly

Portfolio of Fashion sent on Request

Shoes Bearing the Name

THOMAS CORT INC.

are ready to wear, but they are not made in a factory.

They are made in a custom shop, by custom boot-makers of life-long training in the making of shoes to individual measure.

They are of custom correctness and quality — made over custom lasts.

They are custom boots in every particular except price and the fact that you do not have to wait for them.

"Cort" boots are made to meet every requirement of men and women, for street or dress wear.

Cort riding and field boots, golf, tennis and yachting shoes also are the world's standard of correctness and quality.

They fetch from 8 to 15 dollars at retail.

Let us tell you where they may be had.

THOMAS CORT, INC.
ESTABLISHED 1884
NEWARK, N. J.

CORT SHOES MAY BE HAD IN PARIS FROM
J. B. LOUIS BOULADOU, 39 RUE DE CHAILLOT

Every Pair warranted to the wearer

No other Shield like it

DRESS SHIELD

THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light. white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE OMO MANUFACTURING COMPANY
Dept. 9 :: :: MIDDLETOWN, CONNECTICUT

Cluzelle Bros.

Creators of Artistic Coiffures
60-62 West 22d Street, New York

Telephone 1306-1307 Gramercy

Our Latest Parisian Innovation

The Auto Transformation

A positive requisite for motoring. Keeps out the dust and saves the hair. For steamer use it is unexcelled, being naturally wavy and not affected by dampness.

La Chaine

Beautiful, long, wavy tresses; can be used as a braid or coil in combination with our Récamier Curls. These form a most artistic hair arrangement, easily adjusted and very exclusive.

Exquisite Shades of Gray and White Hair

Récamier Curls, Venetian Braids,
Diana Chignons, Transformations,
Pompadours, Puffs, Bang Curls, etc.

ONDULATION MARCEL, SHAMPOOING, MANICURING, HAIRCOLORING, FACIAL and SCALP MASSAGE, By Expert Operators

Our Illustrated Booklet sent upon request.

STERN BROTHERS

Are showing exclusive models in fine Parasols, suitable for Street and Carriage Wear, including embroidered silk and linen, also lace and fringe effect novelties.

STYLES ILLUSTRATED

No. **5.** Taffeta Silk Parasol, combination of plain and striped silk, in the newest colorings..... $1.90

No. **7.** Figured Mull Parasol, floral designs. Pink, yellow or blue colorings, lined with plain mull.. 2.85

No. **9.** Black and White Striped Taffeta Silk Parasol, plain border of cerise, heliotrope or black, ornamented with black velvet discs 5.75

No. **1.** Taffeta Silk Parasol, hemstitched and tucked border, black and all colors..... $2.00

No. **3.** Taffeta Silk Parasol, red, green, navy or white, with carved Parrot handle..... 3.25

No. **11.** 26 inch Black Twilled Silk Umbrella, close roll, etched sterling silver handle..... $2.90

No. **13.** 26 inch Extra Quality Black Twilled Silk, close roll, with handsome etched sterling silver handle 3.75

FASHION CATALOGUE No. 118V, MAILED UPON REQUEST

Illustrating Apparel for Women, Misses, Boys and Girls, Household Linens, Upholstery, Etc.

MAIL ORDERS PROMPTLY FILLED

West Twenty-third Street, New York

Dr.

J. PARKER PRAY'S TOILET PREPARATIONS

No. 1932 Guaranteed under the Food and Drug Act, June 30, 1906

ROSALINE

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

HY-GEN-IA FACE POWDER

A refreshing and medicinal face powder for beautifying the skin. It will not clog the glands or pores of the skin. Flesh and White, 50c. a box.

CREAM VAN OLA

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name of Dr. J. PARKER PRAY is on every article.

Send stamp for illustrated booklet.

Dr. J. Parker Pray Co.

Established 1868.

12 E. 23d St., N. Y. City

Sole Manufacturers and Proprietors.

The ROYAL STANDARD TYPEWRITER

comprises every essential of the ideal writing machine —

SIMPLICITY CONVENIENCE

LIGHT ACTION FINE WORK DURABILITY

It is being adopted by ever increasing thousands of high-class business houses the world over, because it has established a new and higher standard of efficiency and economy. Its perfect workmanship and many mechanical advantages distinguish it among typewriters as

THE REAL STANDARD OF TODAY

ROYAL TYPEWRITER CO.

ROYAL TYPEWRITER BLDG. - - NEW YORK

Nurses Outfitting ASSOCIATION

52 West 39th Street
Near 5th Avenue New York

Correct Uniforms for Maids

For House and Street

New **Imported Novelties** In Uniforms Aprons Collars Cuffs Caps Etc.

Send for Catalog B

"S *and* X"

VOGUE'S NEW DEPARTMENT

Suppose all the readers of Vogue were to open a general market place for the sale and exchange of their personal belongings. Representing, as they do, the most fashionable and cultivated families of America, their possessions would certainly form the most remarkable assortment of valuables ever offered for sale.

Suppose one woman wanted to dispose of a piano —that another wished to find a purchaser for part of her extensive wardrobe—and that still a third was looking for a few pieces to complete her collection of Colonial furniture.

Think how interesting this great central clearing house would be to all its members. Think how eagerly they would come forward to purchase the articles already for sale—the articles which represented the taste and judgment of thousands of America's foremost women.

In the "S. & X." (Sale and Exchange) department of Vogue, we are going to establish just such a general market place for our readers. No matter what you want to sell or buy, a little advertisement inserted in this department will reach thousands of other readers anxious to meet you half way.

Sooner or later, you are going to make use of this department. Meanwhile, remember how often you have wished to dispose of some of your personal belongings—and how often, too, you have wished you could find another woman who could supply you with exactly the things you need. And then, while the matter is fresh in your mind, sit down and write an advertisement suitable for publication in an early issue of Vogue.

The following sample advertisements have been selected at random from one of the English magazines:

> 8302—Collector wants old Sheffield plate, antique silver, quaint old snuff boxes, and genuine old pewter.
>
> 9534—Will exchange 9-ct gold chain purse, value £8 for antique mahogany 6 ft. sideboard.
>
> 9750—Lady (moving) has choice roses and hardy plants; cheap, or exchange for good croquet set.

Take, for example, the course of a single advertisement through the "S. & X." Suppose that Mrs. Brown, who is going into mourning, wishes to dispose of her extensive wardrobe. She publishes a small advertisement to that effect in the "S. & X." Of course, her name does not appear in type, but is merely kept for reference at the office of Vogue.

Mrs. Smith, let us say, reads this advertisement, and wishes to answer it. She sends her reply to Vogue, and it is immediately forwarded to Mrs. Brown. If the offer is acceptable, it only remains for the two women to arrange the final details of the sale.

If a considerable sum of money is involved, Mrs. Smith will take advantage of the Deposit System, explained below. This means that she will send her remittance to Vogue, where it will be credited to her name until the details of the sale are arranged. As soon as Mrs. Brown sends the articles in question to the customer, she will receive the purchase money from Vogue. If no sale is arranged, Vogue will refund the money to Mrs. Smith.

When answering advertisements in the "S. & X." do not enclose any money in your first reply. Wait till you hear from the advertiser that your offer is acceptable, and that the articles have not been already disposed of.

RATES

For the first 25 words or under, $1.00; additional words, 5 cents each. Price when given (as 4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. Compound words count as two. *The correct remittance must accompany each order.*

RULES

1. All advertisements must be in the Vogue office, 443 Fourth Avenue, New York, not later than three weeks in advance of date of issue. Thus, an advertisement intended for the issue dated July 1st must be in our hands by Friday, June 10th.

2. Write each advertisement on a separate sheet of paper on one side only. Give your full name and address, which is for our information only and will not be published.

3. The right is reserved to revise or reject any advertisements.

4. The "S. & X." is conducted for the exclusive use of our readers, and the advertisements of dealers will not be accepted.

RULES FOR ANSWERING ADVERTISEMENTS

1. Place your reply and a copy of the advertisement you are answering in a blank envelope. Write in the corner of this envelope the number and date of issue of the advertisement (e. g. No. 45A, July 15th, '10). Then fold this envelope and enclose it in an outer envelope addressed to us thus: Manager, "Sale & Exchange," Vogue, 443 Fourth Avenue, New York. Immediately on its receipt Vogue will forward your reply to the advertiser.

2. The right is reserved to open and decline to forward any reply.

3. No remittances should be enclosed in the reply or in the outer envelope. If sent, they will be at the sender's risk.

4. When there is no response it must be assumed that the offer is not acceptable or that the articles are already disposed of.

DEPOSIT SYSTEM

In order to facilitate the sale of articles advertised we will receive on deposit the purchase money for articles valued at $5.00 and upwards. This money will be held by us until the sale is concluded, when the money will be forwarded to the advertiser. If the article is not accepted the money will be returned to the depositor, as soon as the article has been returned in good order to the advertiser.

1. Deposits should be made by Post Office or Express Money Orders. Cheques on your local bank should be accompanied by ten cents exchange.

2. Acknowledgment of the receipt of the deposit money will be promptly sent to both parties. Authority to part with the money deposited should be sent us by both parties; but if either party fails to send this authority we reserve the right to return the money to the depositor at any time after seven days have elapsed from the date of its receipt by us. Such return must be held to be a full discharge of all responsibility assumed by us in the matter.

3. Express charges, etc., must not be included in the deposit. *All goods must be prepaid by the sender.*

Tecla Pearls and Genuine Diamonds

929 Broadway
NEW YORK
Only address in the United States

TECLA

10 Rue de la Paix
PARIS

The Perfect Reducer

By this simple, harmless method, the wearing of the famous

Dissolvene Rubber Garments

Produce Positive Results

Worn with comfort by men and women

Agents: – **Mme. Des Rocher, 145 Tremont St., Boston, Mass. Miss Kaufman, 34 E. Washington St., Chicago, Ill. Miss Geiss, Pennsylvania Ave. and 5th St., Pittsburg, Pa. Mrs. Green, 732 Main St., Buffalo, N. Y. Mme. Leuenberger, 101 Geary St., San Francisco, Cal.**

Send for Booklet V, or call

DISSOLVENE MFG. COMPANY

Astor Court Building, Adjoining Waldorf-Astoria

18 West 34th Street - - New York

Phone 3594 Murray Hill.

Rubber Face Masks remove Tan, Freckles and all impurities of the Skin
Price $5.00 prepaid. Chin Bands, $2.00.

Take Me With You

You are sure to need me every day, no matter where you go.

I am no trouble—take up little space in your traveling bag or in your room.

But I will add to your comfort and happiness every hour of the day.

Give me fifteen minutes of your time every night, and you will be "lovely woman" personified the next day—at peace with the whole world.

What am I? Just this—

MARINELLO
Travelers' Special Toilet Case

I present you with enough of the following exquisite toilet preparations for from ten days' to two weeks' use:

Lettuce Cream — a cleanser — Tissue Food, Whitening Cream, Face Powder, Acacia Balm, Bleaching Lotion, Refining Powder, Scalp Food, Follicle Lotion, Hair Tonic—because I want you to know that these Marinello preparations are absolutely pure and give sure results. They are considered simple *necessities* by the well-groomed woman who knows the value of always looking her best.

Don't start out for a trip without me.

I have 999 sisters in my family and we are all at the command of you Summer vacationers. I am anxious to get out and see the world—please send for me to-day and take me along with you. Shipped to any part of the United States

$1.00, while we last.

OBTAINED ONLY FROM

Marinello Company

Home Office: Western Methodist Book Concern Bldg.
CHICAGO.

Treatments and regular size packages of Marinello preparations can be had at the following branches:

Cincinnati, O., Marinello Shop, 507 Provident Bank Building

New York, Marinello Shop 281 Fifth Avenue

Kansas City, Mo., Mrs. J. C. McGavran, 1114 Main St.

St. Paul, Minn., Lillian Grout Schuneman & Evans

Washington, D. C., Mrs. Elizabeth Davis, 12th and F Sts., N.W., Huyler Bldg.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

Art Goods

JIG-SAW PUZZLES 35c up to $10.00. English Linette Playing Cards 50c Page. Score-Pads—Books on Patience, Bridge, etc. Mail Orders, Whaley's Book Shop, 450 5th Ave., N. Y.

At the Sign of the Crown. Hand work in Copper, Brass and Jewelry. Card Prizes and Gifts. Special attention to Mail Orders. Catalogue. 7 West 42nd Street, New York.

At the Sign of the Crown. Block printing taught by mail. Materials furnished for fast colors. Blocks and designs for sale. 7 West 42nd St., Room 27, New York.

Boas, Feathers, Etc.

MME. APHE. PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

BRIDGE TEACHER with large New York Clientele will give lessons in suburban towns. For terms apply to Miss J. E. Franklin, 252 W 85th St., N. Y. Tel. 9575J. Riverside.

Chiropody

DR. L. DAWSON Chiropodist. Scalp Treatment. 45 West 34th St., N. Y. Room 507. The Monolith Bldg., N. Y. Tel. 5129 Murray Hill. Residence 'phone 2607 Chelsea. Office Hours 9 to 6.

Dr. E. N. Cogswell Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. $1.00 per bottle by mail. 12 W. 29th St., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns. Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. Branches: 3 E. 30th St., 3513 B'way & 115 E. 34th St., N. Y.

REES & REES Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers. Boston, Mass., 284 Boylston Street and 17 Temple Place. New York, 557 Fifth Avenue. Delivery system. Telephone in all shops.

LEWANDOS—BRANCHES
Philadelphia, 1633 Chestnut St. Washington, Albany, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge.

KNICKERBOCKER Cleaning and Dyeing Co., New York, Newport, Paris. Main office & Works, 402 E. 31st St. Branches: Martha Washington Hotel; 627 Mad., 1545 & 2827 B'way.

Paul L. Bryant, 291–5th Ave., N. Y. 20 other stores: Brooklyn, Jersey City, Newark, West End. Telephone connections. Everything dyed or cleaned, including carpets. Ladies' costumes a specialty.

Confections

PECANS Almonds, Walnuts, Pistache, Cashew, Goobers, and others in Salto Nuts Mixture. $1.25 pound. Postpaid. Home prepared only by Hatch, 30th St. & B'way, New York.

HUYLER'S "Sweethearts" Delicious heart shaped candies packed in heart shaped, decorated boxes. Sold by our Sales Agents and at all Huyler's Stores at 30c. each.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI
CORSETIERE.
Corsets made in 24 hours for out-of-town patrons. 666 Lexington Ave. 'Phone 1131 Plaza, N. Y.

OLMSTEAD CORSET CO. High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

BOSTON HYGIENIC CORSETS Front Lace. Moyenage Corsets for new mediaeval effect. Mail orders. Wholesale and retail. 398 Fifth Ave., N. Y.; Washington St., Boston.

WANTED Corsetieres to represent our high grade corsets. Exclusive territory in several large cities. Information at our New York Office. Goodwin, 373 Fifth Ave.

MRS. A. H. WADE, 366 Fifth Ave., New York, Room 615. Telephone 5867 Murray Hill. Mrs. Wade's Corsets are to be had exclusively at this address.

MISS AHERN
"The Directoire Corset." TO REDUCE THE FIGURE. To order only.
67 West 48th St., New York. Tel. 1909 Bryant

LE PAPILLON CORSET CO. Mme Gardner, formerly of 373 Fifth Ave., has assumed management of above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

De Rohan's Health Corsets. Ready to wear and custom. Mould figure into beauty. $5 to $50. Send size required. 135 W. 48th St., N. Y. Tel. 4464 Bryant.

BERTHE MAY'S CORSETS Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

Decorating and Furnishing

Interior Decorating, Designing and House Furnishing. Samples of all materials submitted, no charge for same. Correspondence solicited. Mrs. M. S. Morris, 4 West 40th St., New York

HENRY ROTH
HIGH GRADE FURNITURE
Upholsterer and Interior Decorator
1089 Park Ave., near 89th St., New York.

Entertainments

Lecturers, Readers, Musicians, etc., for private and club entertainments. The Chamber Recital Co. (Mgrs., Christine T. Herrick, Florence E. Bate), 542 Fifth Ave., N. Y. Tel. 1121 Bryant.

European Shopping

COMPETENT BUYER Residing at Paris all year coming to New York twice yearly. Specialty Trousseaux dresses, antique furniture. M. Dien, 45 W. 34th St., N.Y.

Fancy Shops

THE "ARNOLD" BAZAAR 6 E. 33rd St. Tel. 6458 Mad. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. Complete line of "Those 'Arnold' Goods."

THE LITTLE FAVOR SHOP Cotillion favors. Bridge Prizes. Fancy Articles. Souvenirs for Dinners, Luncheons, etc. Adeline King Robinson, 19 W. 31st St., N.Y. Tel. 2225 Mad. Sq.

Fancy Shops—*Cont.*

WHEATON, 507 Fifth Ave., N. Y. Cut glass. Card prizes. Handy folding card-table, baize top, choice of finish, $4.50.

Gowns and Waists

MRS. BUSSE, Evening, street, tailor gowns, imported and original designs. Evening gowns a specialty. Open all summer, reduced prices. 766 Madison Ave., near 66th St.

Miss Manie Guion Thompson 32 E. 58th St., N. Y. Misses' and children's clothes to order. Coats, Hats, Ladies' Shirt Waists, Chiffon Blouses, House Gowns,. Imported, original models.

MME. ELISE from PARIS, Imported Tailor Suits, Street Dresses and Evening Gowns a specialty. Moderate prices. 50 East 29th St., N. Y. Tel. Madison 4094.

ANTHONY TUNA Ladies' Tailor and Furrier. Habits in cross or side saddle styles. Mail orders solicited. 20 East 33d St.

M. COWEN CO. Ladies' Tailor, will be pleased to furnish estimates on any gown or suit illustrated in this publication. 7 West 38th St., New York. Telephone 498 38th.

GEO. ELLIS, Ladies' Tailor for Smart Plain and Fancy Suits from $40 up. Latest and advanced styles. Materials accepted. Designed. Mail orders solicited. 27 West 36th St., N. Y.

MISSES KELLENS 134 W. 48th St., N. Y. Gowns and Coats for all occasions. Material accepted and designed. Mail orders without fittings. Prices moderate. Tel. 3043 Bryant.

JANE (Incorporated), Originator of the Jumper, costumes for all occasions. Every facility for and personal attention given out of town patrons. 17 W. 30th St., N. Y.

A. LUST. Ladies' Tailor. Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor. 47th St., New York. Telephone 2043 Bryant.

N. SEIDENBERG, Ladies Tailor & Furrier. Late with Duval & Eagan. 2237-39 Broadway, New York City. Entrance on 80th St. Telephone 7273 Riverside.

Mme. Léonie, Importer, Hempstead, L. I. Robes, Manteaux, Tailor Made Suits, Directoire, Empire Gowns; $45 up; Waists, $16 up; material accepted; fitter will be sent without extra charge.

Miss Laffrey—Detroit, Michigan
INDIVIDUAL STYLES
Artistic Designs. Gowns from $75.00 up.
Bell 'Phone West 1305. 432 Fourteenth Ave.

TAILOR GOWNS Remodeled to prevailing styles by J. H. Comstock, for the past 16 years at 57 West 28th St. Tailor suit, $65.00. Tel. 158 Mad. Sq.

Jean Michel and Louise Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
11 West 35th St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP Dresses Cleaned, Pressed, Lengthened or Shortened. Shop waists and gowns refitted. Remodeling, Mending, Darning, Repairing. 20 W. 31 St., N.Y. Tel. 189 Mad.

MLLE. ELISE. Tailor Made Gowns made to your measure, $35 up. Tub Suits, $15 up. Also Corsets, Lingerie, Negligees, Millinery, etc. 537 5th Ave., N. Y. Two doors from Delmonico's.

HELLESOE STREIT CO Tailored waists to order in madras, linen, flannel and silk. Original designs. 184 Michigan Avenue, Chicago, Ill.

Mrs. Wilson's Mending Shop Gowns remodeled. Cleaning, pressing, darning and repairing. Hand-made Frocks and Lingerie a specialty. Tel. 4563 Mad. Sq., 26 E. 28 St., N. Y. City.

Hand-Embroidered Linen Dresses of the most artistic and original designs. Also smart embroidered evening gowns and capes. Miss Corubia, 201 E. 31st St., N. Y. Tel. 7859 Mad.

"FASHIONS & FADS." An ultra establishment for exclusive Gowns, Waists, Corsets, Lingerie, Neckwear and Novelties. Mail orders solicited. 8 W. 32nd St., N. Y.

HELEN L. DWYER, 1 West 34th St. Gowns for all occasions. Imported or original designs, perfect fitting. Also millinery—artistic styles. Mail orders a specialty; prices moderate.

Hair Goods & Hair Dress'g

A. G. SEARS, Scientific Ladies' Hair Coloring. One Application in all shades for gray, faded, bleached Hair. Consultation free by mail or at 353 5th Ave., N.Y. City. Tel. 7544 Mad. Sq.

Hair Goods—*Cont.*

J. ANDRE'S ARTISTIC
Every description made to order.
Hair Coloring, Hair Dressing.
140 W. 44th St., N. Y., betw. B'way & 6th Ave.

REMINGTON HAIR GOODS Latest Parisian effects at substantial savings. Quality guaranteed. Coronet Braids, $5 to $25. Remington, Hairdresser, 206 W. 42nd St., N. Y.

Laces and Embroidery

MRS. RAYMOND BELL Importer of hand-made Irish laces; Carrickmacross, Limerick, Crochet and Point. Attractive neckwear novelties. 18 W. 33d St., opp. Waldorf-Astoria.

The Scuola d'Industrie Italiane 59 W. 39th St., N. Y. Exhibition and sale of Italian Embroideries and Laces. Florentine Art of Lace Mending. 10 a.m.-5.30 p.m. Tel. 4434 Bryant.

ORIGINAL DESIGNING, stamping and embroidering for silk and cotton gowns. Initials and monograms.
Miss A. B. Contrelli, 24 W. 33rd St., New York.

Aquidneck Cottage Industries 40 School St., Newport, R. I. Italian cut work. Blouses, Belts, Tea-Cloths, Baby Dresses, etc. Particulars on request.

Lingerie

HAND-MADE LINGERIE Exclusive Bridal Outfits, Gift Linen. Photos, Samples, Estimates gladly furnished. Woodward & Ace., 500 Fifth Avenue, New York.

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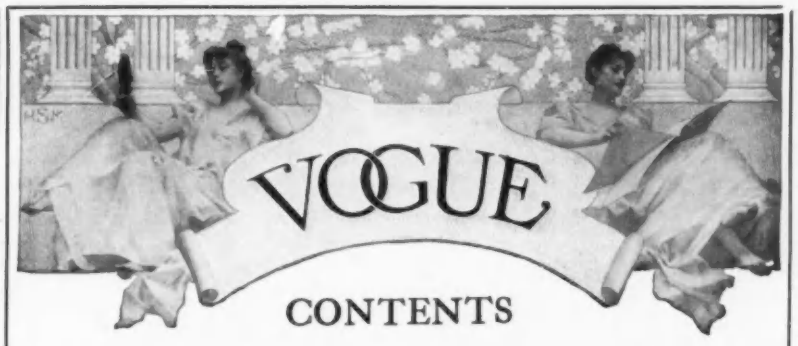

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VOGUE

FORM IN RIDING

Part II of "The Making of a Horsewoman"

By BELLE BEACH

THERE are two distinct types of riders—the one who has taught herself, and the one who has been taught by a competent teacher. Self-made riders are inclined to scoff at what is called "form," but form is neither fad nor fashion; it is the recognized way of doing any particular thing correctly. Without instruction in it a self-taught woman is at a disadvantage, for while she may, from her experience, have worked out some one thing that would be of use to others, she has not had the advantage of learning the many other things that others have also worked out, and of which it is the accumulation that constitutes "form."

POSITION OF LEGS

As I have mentioned before, balance is one of the great points of riding, and this depends upon a good seat, which in turn depends upon the proper position of the legs. Therefore the first lesson should be at a walk, and the following facts should be well impressed upon the pupil:

With the right thigh well down on the saddle, the right knee must press down and pull back on the upper pommel, the leg from the knee down being kept close, but not rigid, against the horse's shoulder, and not allowed to push forward, or to twist back so that it touches the stirrup leg. And if the right leg is in proper place, the right shoulder—the bane of so many women riders—will not be forward or down, but in correct and perfect line.

The left knee should not be pressed up against the leaping horn, as is so often done, but should be held firmly against the saddle in the same manner in which a man grips it with his knee, and the leaping horn and length of stirrup should be so adjusted that the first presses down and over the right thigh, about three inches above the knee. The left leg from the knee to the ankle must also be in a straight line perpendicular with the horse's side, not pushed forward with the heel down, or back, so that the toe is below the level of the heel. And with the ball of the foot resting lightly on the stirrup iron, the heel should be dropped a trifle, and the toe turned a bit toward the horse's side.

On this correct position of the left leg depends the evenness of the hips, and on the correct position of both legs depend the level of the shoulders, the level of the hips, the ability to sit squarely on the saddle, the firm seat, and the proper control of balance.

POSITION OF THE HANDS

The hands should be kept in line with the waist—neither above nor below it—and the elbows should be level and in a straight line with the shoulders. Bowing the elbows out, or clapping them too close to the sides, are equally bad, and this not only because of appearance, but because the strength of the arm is lessened. Both hands should be kept in position constantly, and neither arm should ever be allowed to hang at the side when the horse is in motion.

When riding a polo pony, if for some reason or other it is expedient to use one hand, keep the other in a position of similar effect, and if it is necessary to rearrange the hair, hat, etc., or to make any motion, be sure to transfer the whip to the other hand. Raising a whip carelessly, or flourishing it about, has been the cause of many an accident.

The left hand is the bridle hand, and when first picking up the reins take them with the right hand and separate the snaffle and curb. For quick selection of the reins, remember that the snaffle rein should be a trifle longer than the curb, and that it is joined in the centre with a buckle, while the curb rein is always stitched. Then arrange the snaffle reins outside the first finger, across the palm and outside the little finger, and the curb reins between first and second and the third and fourth fingers, for this puts the snaffle on the outside, where it always should be held for ordinary riding. The reins thus separated, take them in the left hand as follows: the snaffle outside the little finger and between the first and second fingers; the curb reins between the second and third fingers and the third and fourth fingers. Or, in other words, the curb should go around the ring finger. Then adjust them to the proper length with the right hand, and pass the ends through the palm of the hand from left to right. They will thus be one upon the other in the posi-

Mounting without the aid of an assistant

First position in dismounting

Position of hands

Position of reins in both hands

Position of reins crossed in hands

Side view of reins in hands

tion in which they belong, and they are kept in place by folding them with the thumb against the first finger.

The whip belongs in the right hand with the lash end pointing downwards, and it should be held lightly in the palm, and between the thumb and first finger. The right hand is placed on the reins in front of the left one—that is to say, on one, two or three of them, according to the horse's mouth, but never on all four. When holding the reins in both hands, place the snaffle outside the fourth finger and the curb between the fourth and third fingers, and this position is the same for both. On a pulling horse, or for getting one's head in position and keeping it there, have the curb reins outside the fourth finger, and between the fourth and third, and the second and third, but when using a ring martingale, I would suggest reversing the ordinary position of the snaffle and curb, for the martingale goes on the snaffle reins, and this reversed position makes handling easier under such circumstances. However, one must not forget that one has changed the reins about.

The forearm and the wrist should form an obtuse angle with the upper arm at the elbow; the wrist should be flexible, and the hands should be almost horizontally parallel with the wrist. Also see that the reins are always well down in the fingers, for this takes from the finger tips any appearance of stiffness and counts in general appearance.

Another side view of reins

MOUNTING AND DISMOUNTING

In mounting from the ground, first gather the reins in the right hand, and place the hand on the upper pommel. Then grasp the leaping horn with the left hand and face slightly toward the horse's shoulder. Put the ball of the left foot in the man's right hand and at an agreed signal straighten the left knee and at the same time spring from the hand as he gives a sudden upward lift. You will find yourself sitting on the saddle sidewise, and after arranging your habit in place, you should put the right knee over the pommel, the left foot in the stirrup, have habit straps adjusted, and transfer the reins to the left hand.

Mounting from the ground requires some practice, not only on your part, but on the part of the person assisting, but it is more difficult when one must do it unaided. In this case lower the stirrup to the last hole; gather the reins in the left hand; grasp the upper pommel with the left hand and the back of the saddle with the right; put the left foot in the stirrup and spring quickly into the saddle. Then throw the right knee over the pommel, and adjust stirrup to its regular length.

In dismounting, transfer the reins to the right hand; free the straps; release the foot from the stirrup, swing the right knee off the pommel—being sure that the skirt is free—place the right hand on the pommel and the left on the leaping horn, and drop lightly to the ground. If there is a man to assist, he should proffer his arm, stiffened and crooked at the elbow, on which you will place your left hand lightly in order to steady yourself in the drop.

[Editor's Note.—This is the second of the series of papers that are to run through the summer and early autumn on "The Making of a Horsewoman," which Miss Beach is writing especially for Vogue. In the next issue correct dress for riding in all seasons and on all occasions will be discussed.]

HOW TO REDUCE WEIGHT JUDICIOUSLY

A PHYSICIAN once remarked that no woman can be expected to "let out" her waist line because of indigestion, but that if you tell her a tight corset induces a red nose it is quite different. In former years the average woman refused to exercise, or to diet, whereas now the hygienists are having their innings, and should clasp hands with the makers of fashions, who, by the introduction of clinging gowns, have called attention to the too evident bulk of fatty tissue with which most of us are encumbered. Only the slender woman could becomingly adopt the new mode, and as fashions *must* be followed, all sorts of reduction cures have been frantically pursued—often with results that have permanently crippled health. No one past middle life, especially when of indolent habits, can suddenly enter into vigorous gymnastics and eliminate certain foods without creating a profound change in the entire body, and to this it may be impossible for the system to adjust itself. Something is almost bound to follow, and usually it is a weakened heart. All effort at reduction must be gradual, if we wish to conserve a proper balance between health and weight.

A fatty tendency is frequently an inheritance, and in this case the struggle will be harder, in order to overcome the natural in-

Correct position

Incorrect position

clination. Indeed, so much must be sacrificed for which the body craves—not only in the way of food, but in physical and mental inertia—that it often becomes a positive hardship. However, when the weight begins to diminish the mind becomes clearer, and because of the increased activity of the liver and lungs, these people grow more active. With greater activity of mind and body, new vistas of life are gradually unfolded, especially if the society of bright, active people be cultivated. I have in mind now a rich woman of ease and fashion, whose proportions were too generous for comfort and beauty. She had always been stout, even when a child, and probably had never attacked so difficult a problem as that of reducing her excessive corpulence. Various cures, here and abroad, were tried; such measures as required no sacrifice on her part (hot air treatments and the like) brought on ill health, and it was only when she became interested in something outside herself, which taught her *how to live rationally,* did she succeed in diminishing her bulk.

Even excessive fat can be reduced, and a proper body equilibrium maintained, if we patiently follow the laws of nature and adhere strictly to them. We are all creatures of habit, and it is one of the most difficult things in the world to reconstruct our ways of living, especially after we have reached certain years, and our tastes in many directions have become fixed. Fat, whether it is moderate or excessive, is *not* healthy. It is an expression of over-indulgence, and contrary to the popular belief that it is "nature's provision for a rainy day," the very stout are those who are most apt to succumb to such diseases as pneumonia and heart troubles.

No cut and dried rules to fit each individual can be given, but in any system that has for its object the reduction of weight, several things are of first importance. The question of diet and proper exercise go hand in hand—useless one without the other—for no amount of exercise will be of service if the appetite for all kinds of fat-producing food is satisfied, and vice versa, unless the diet is restricted, one can exercise endlessly and harmfully, without effecting a material improvement.

Now as to diet, it is foolhardy to cut off suddenly all those articles that are put on the tabooed list. A well-known English writer believes that bread, especially fresh, or hot, breads of various kind, should head the list of forbidden articles, and experiment and experience bears him out. So in place of breadstuffs one should substitute crackers, or very dry toast. Many people do not consider a meal complete without potatoes, but we can soon accustom ourselves to do without them. Butter should also be eliminated, and this will be easy when no potatoes and no bread are eaten. Thick soups, made gravies and rich sauces follow. Pastries and sweets must gradually be reduced to a minimum, but need not be tabooed absolutely. Lean meats, green vegetables, thin soups and all kinds of fresh fruit may be eaten. No liquids should be taken during meals, nor for an hour and a half after a heavy meal, but they should be freely indulged in between times, especially the mineral waters. However, one can take too much water and become, so to speak, water-logged. In fact, it is just as bad to take too much as not enough—and all talk of drinking as much as one possibly can, mounting up to four quarts or more daily, is sheer nonsense. Many stout people crave little food and prefer drink, but this is merely a habit, that can be overcome with persistence. A good substitute for an undue amount is lemon juice, which allays thirst, while possessing the additional virtue of acting as a reducing agent. Two or three lemons daily will be sufficient, and while no sugar must be added to the juice, its acidity may be diluted with a very little water.

In regard to the endless systems of gymnastics and physical culture that have been extolled by their various devotees, I will merely say that it is not necessary to experiment with them at all, since no system ever devised can equal the combination of walking briskly out-of-doors, while inhaling deeply the fresh air. Oxidation, or the burning up of foodstuffs, goes on continually in the body. It is a chemical process, and a very sluggish one in the corpulent. Much of this oxidation or combustion occurs in the great muscles of the thighs, and thus one may at once see why so many women take on weight in that region after reaching middle life. Fresh air is absolutely essential to combustion, for all the tissues of the body *must* breathe, and there must be a rapid and constant interchange of gases in order to preserve that elasticity so little appreciated in youth, and so longed for in after years.

Brisk walking in the open air promotes

(Continued on page 62.)

Photograph by Haas, N. Y.

Correct position of legs

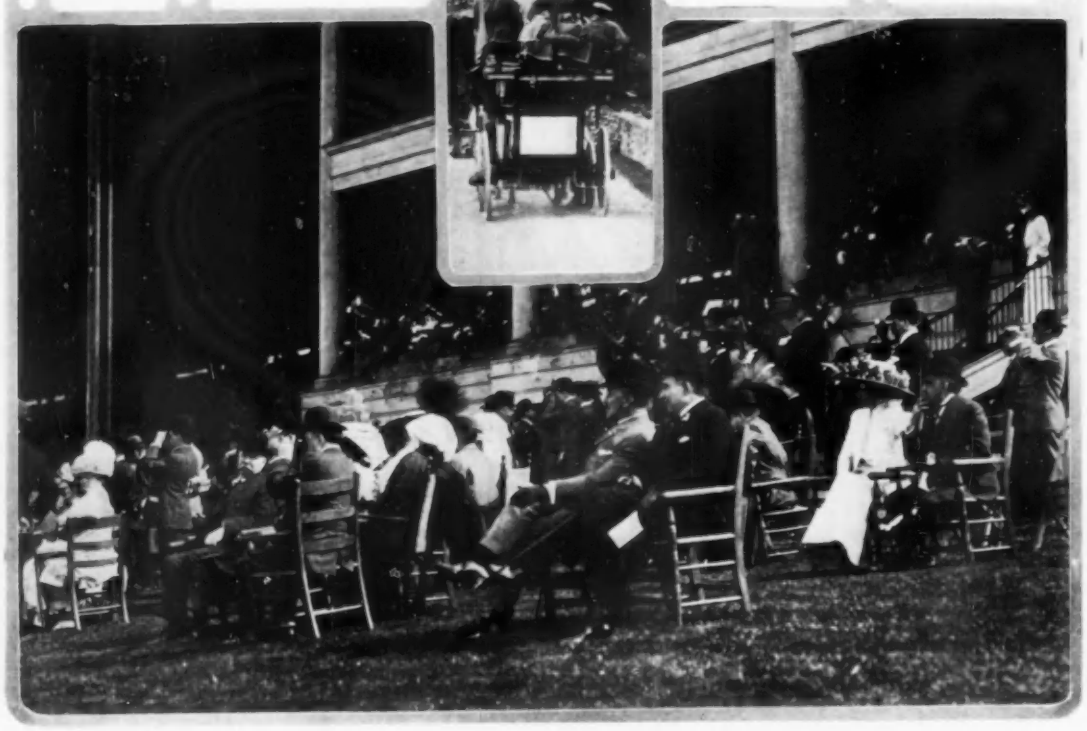
One of the incorrect positions of legs

Carrying the leg this way gives the horse a sore back

An uncomfortable and incorrect position of legs

Miss Jeannie Tiffany, Mrs. August Belmont and Mr. Harry L. Page watching the races

Mrs. Payne Whitney and Mr. Clarence Mackay at the opening of the Belmont Park races



A feature of the spring coaching was a Saturday to Monday trip made by a number of the members of the Coaching Club on the Pioneer, from the Metropolitan Club, New York, to Blairsden, the country place of Mr. C. Ledyard Blair at Peapack, N. J. The party was entertained by Mr. Gustave Kissel at Wheat Sheaf, his home at Morristown, N. J.

In the circle the Blairsden coaching party is shown with Mr. Kissel driving and Mr. Reginald Rives on the box. On the next seat are Mr. G. G. Haven, Mr. C. Ledyard Blair and Mr. Frank Sturgis. On the rear seat are Mr. Edward Browning, Mr. G. L. Boissevain, Mr. S. L. Cromwell and Mr. E. Victor Loew. The start from Wheat Sheaf House

On the lawn at Belmont Park

THE BLAIRSDEN COACHING TRIP AND OPENING OF THE BELMONT PARK RACES

Grace Elliston as Emily Ladew in "Her Husband's Wife"

SOME FASCINATING STAGE FROCKS

By ELEANOR RAEBURN

In the New Comedy, "Her Husband's Wife," the Feminine Principals Wear a Number of Effective Toilettes in the Newest Mode

Portrait Sketches by Jean Parke

THE first play by an untried author is always more or less of an experiment, and when it is presented during the late season one does not expect to see Worth or Paquin gowns displayed; nevertheless, in the diverting little comedy, entitled "Her Husband's Wife," by A. E. Thomas (who shows all of the adroit cleverness of Maugham in his maiden effort), there are sartorial features worthy of description. Although there is nothing particularly new about the costumes worn in this society play at the Garrick, they are all distinctly attractive, and admirably adapted to the scenes and characters delineated by the competent cast. The feminine principals are established favorites, and the reappearance on the same programme of Grace Elliston, Laura Hope Crews and Mabel Bert, is enough to insure pleasurable anticipation as to toilettes among theatre-going women.

The scene remains unchanged throughout the action of the drama. In the opening act Mabel Bert (as *Baroness Von Harcken*), who plays opposite Henry Miller (as *Uncle John Belden*) wears an effective gown for an elderly gray-haired woman, and its touches of black malines on white lace are bewitchingly French in character. The foundation is of trained white satin, and a deep Spanish flounce of Lierre lace covers the lower portion. This is overhung with a pretty tunic of the same lace that is lifted slightly at the left knee, and caught there with a chou of the malines. The bodice, which is a bewildering combination of veiled fantasies, has a wide band of gold lace bordered on its lower edge with black malines set around the satin lining below the bust, and a similar band encircles the elbow sleeves under the white lace, with short undersleeves of black malines showing below them; the bodice lace is then draped with consummate skill over this waist decoration, and laid in bretelles over the shoulder. A crushed band of black malines surrounds the throat with a chic little bow on one side, and there are strands of pearls and a small black spangled fan to give style to the ensemble.

Laura Hope Crews (as *Irene Randolph*) plays the very difficult part of an hypochondriacal wife who is planning for husband's happy future after her imminent demise, and Grace Elliston (as *Emily Ladew*) portrays the wife whom she has selected for him to marry when she is no more. This main motif is worked out with amusing complications. Miss Crews wears a gown of silver-blue satin on her first appearance, hung with a plaited tunic of self-colored chiffon that drops straight to knee depth and is opened to the waist on both sides. These tunic portions, front and back, are bordered all around with wide banding made of silver and gun-metal, and the square bertha attached to the bodice on the bust and back is ornamented with narrower

Mabel Bert in the lovely black and white toilette which is so suitable to the elderly rôle she portrays

bandings of the same. A décolletée chemisette of Honiton lace is a pretty feature of the bodice ornament, and pearls encircle the throat. Her coiffure consists of short bunchy curls, set à la Psyche.

Miss Elliston's first entrance shows her in a painfully severe costume, consisting of a brown broadcloth skirt and messaline waist, with an unattractive straw turban trimmed in brown; but that is because she is here the grub, who emerges as the butterfly later. In the second act, Mabel Bert's gown is novel, and as elegant as the situation demands. It is made of elephant-gray cachemire de soie with a train, and has a narrow panel of pale blue floss embroidery on net, set down the left side of the skirt to the foot, where the tunic overlaps it. This tunic is caught together with three plaits on each side, and held by a square passementerie buckle of blue to match the embroidery. A band of white needle run lace surrounds the bodice lining under the transparent gray drapery, and the softly laid bretelles are edged on the outside with the blue floss embroidery.

Here it is that Miss Crews appears in such a charming afternoon gown of apple-green satin, hung with a full straight-around tunic of matching chiffon cloth, decorated with wonderful embroidery of black and gold and green. The bodice is trimmed with gold lace bandings set around flatly, and veiled in the green chiffon cloth, and a white Brussels lace chemisette finishes the round neck, whereon is displayed a strand of white coral.

Here it is also that Grace Elliston emerges as a gorgeous butterfly in a glossy tailor-made gown of American beauty satin that fairly dazzles the eye with its flamboyant color and glare. Smart in cut and style, it has a slim-fitting ground-length skirt, untrimmed, and a half-long, single-breasted coat with a long shawl collar, and coat sleeves which are hung with lace ruffles. A lace jabot is worn at her throat, and two fresh gardenias are stuck in her buttonhole. Her modish yellow leghorn hat is sharply upturned all around and faced with black velvet, its only ornament being a long white heron aigrette that shoots out at a right angle on the left side. This gorgeousness is all a part of the play, and is exaggerated with a purpose, but if the satin were a trifle less glossy, and the color not quite so pronounced, one might find much in the style of it to commend, in these days of silken tailor-mades.

In the amusing last act is worn an extremely original and charming négligée by *Irene*, the prevaricating wife whose lies have now completely entangled her. It is of corn-colored satin, made on the general lines of a mandarin coat, although longer, with the characteristic sleeves cut in one with the shoulder. Banding of beautiful white embroidered gauze is set around the neck and down the fronts, which spread open as she walks, to disclose a lace-trimmed petticoat festooned with showers of narrow yellow ribbons in an intricate and distinctly Parisian fashion over a deep Spanish flounce. The long satin overgarment is looped up on each side, near its lower edge with shirred rosettes of the satin.

Miss Elliston's fascinating evening gown in this act is of white satin, veiled all over with a princess robe of crystal-beaded net, and decked with pink roses on the corsage. Her long burnous cape of white satin, trimmed in crystal banding down the front, is a bit of elegance that completes the picture fittingly.

In this last scene, Miss Bert—whose acting is always dignified and appropriate—wears a handsome gown of black crêpe de chine made with a full tunic, heavily embroidered on its straight-around edge, where it reaches the knee, and fastens down the front with large jet buttons, which increase the resemblance to a redingote. The bodice shows transparent black net on the uppers of the sleeves and parts of the bodice, veiling a wide flat band of white needle-run lace, and the soft shirred bretelles are embroidered to match. A bunch of corsage orchids gives the proper complement of color.

An extremely original and charming tea gown worn by Laura Hope Crews

Mr. Arunah Brady, as "Fifi," and Lieut. Marcelle Keene, U. S. A., as "Harry Bronson"

Mr Hyland Kuhns, as "Bonne bouche," a fascinating ballet dancer

The PAINT *and* POWDER CLUB *in* "THE BELLE *of* NEW YORK"

Mr. Harry Dulany Belt, as one of the bridesmaids in "The Belle of New York"

THE Paint and Powder Club of Baltimore is a dramatic organization composed of the younger men of Baltimore society, many of whom take feminine rôles in their annual productions. The club originated several years ago, and during the first seasons of its existence had for its bright particular stars Mr. Harry Lehr—who was the leading lady—and Mr. A. Baldwin Sloan, both now of New York. After having given with great success plays by amateurs, the club this year essayed a professional play, and achieved its greatest triumph in "The Belle of New York," which was presented under fashionable patronage for well-known charities for an entire week. Like the "Mask and Wig" of Philadelphia, the club has genuine talent among its members. This year Mr. Arunah A. S. Brady, as *Fifi* and Mr. Hyland Kuhns made the hits in the feminine rôles. Mr. Harry Dulany Belt was considered the most beautiful of the bridesmaids, and Mr. Edward Bartlett did a fascinating pas seul. Lieut. Marcelle Keene, U. S. A., took the leading man's part, and Mr. Charles Andrew McCann, as *Cora Angelique,* was more like a professional than an amateur. The president of the club is Mr. T. Dudley Riggs, the youngest of eight well-known brothers.

Left to right: Mrs. William Jay, Mrs. Henry Taft

Mrs. James Speyer, Mrs. William P. Douglas

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Miss Vivien Gould as a flower girl

Mrs. William Wright

Miss Louise Knowlton

Photo by Jessie Tarbox Beals

Miss Molly Bangs selling flowers

Standing, from left to right: Mrs. George Gould, Miss Angelica Brown, Miss Bessie Claflin, Mrs. H. C. Wertheim, Miss Anna Demarest, Mrs. Menken and Mrs. Breighton.

Seated, from left to right: Miss Vivien Gould, Mrs. James Speyer, Miss Anna Pellew, Miss Josephine Crosby and Mrs. Herman Oelrichs.

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SOCIETY AT THE ACTORS' FUND FAIR WHICH WAS HELD FOR A WEEK IN MAY AT THE 71st REGIMENT ARMORY

IN THE PLACE OF HIM YOU CRITICISE

PUTTING yourself in his place is a mental feat that comparatively few human beings seem able to accomplish, for although the number of those whose sympathy, or imagination, is keen and active enough to bring this temporary transference to pass is increasing, there continues to be more or less misunderstanding between those of different nationalities, or unlike opinions, or differing degrees of culture. Many of the "arrived" in art, letters, social service or other worthy efforts regard with something akin to scorn those who are not thus proficient, and what is worse many of the unversed in letters who have made their way economically still speak slightingly of the college and its broadening influence.

The woman sex especially comes in for caustic criticism, because, although it represents a larger leisure class than can be found among men, yet it largely wastes its time on such frivolities as bridge, clothes display and perpetual amusement seeking. But while the dawdling woman of the country house piazza, who does not read even the daily newspaper with intelligence, and who takes nothing but the very lightest fiction from the village library, is looked upon with contempt for her mental indolence, as a matter of justice she should be recognized as the victim of training and environment, and the blame be laid where it belongs. Looking into the millions of homes in our land, what is the culture effort —what attempt to foster a liking for literature and art—do we find being made in them? Do the fathers or mothers, talk books or pictures, or otherwise deliberately strive to awaken in their children an interest in such means of culture? Is it not true, even in families where the women have considerable leisure, and in spite of our much vaunted public school system, which through teaching the child to read opens the key to the wisdom of the ages, that table and home talk in the majority of cases is made up of mere personalities and trivialities?

Except in the rarest of instances a passion for culture is not instinctive, and if the parent fails to stimulate an interest in it to the extent of establishing a habit, the likelihood is that the child will grow up to swell the vast class of the uncultured. Certainly the public school cannot properly be charged with the work of developing a taste for improving subjects, for it is not designed for any such purpose. And moreover its system is likely to be still less capable of such a result in the future, because the trend now is to put the emphasis more strongly than ever upon vocational courses, so that grammar and high school graduates can the more quickly become efficient social units in an economic sense.

The man or woman who has no taste for books or art is as much the victim of parental fault in the way of culture, as in the way of physique is the one whose early health has been neglected, and therefore the unenlightened should not scorn those who because of lack of training are deprived of the perennial and lasting joys that good books and beautiful pictures yield to the initiate.

With social consciousness, also, it is very largely a matter of training — a fact the amateur philanthropist usually ignores—for the brotherhood of man, although it was proclaimed by the Master twenty centuries ago, has only in the last few decades come to be a working principle of human society at large. No more than a desire for culture is it instinctive, so that training and environment alone determine the attitude of the individual. The natural man is thoroughly and aggressively self-centered, and unless he is influenced by example, as well as by precept, to realize his social obligations, he will naturally ignore them, and stand in his daily life for ruthlessness in business methods, or for other varieties of unethical conduct.

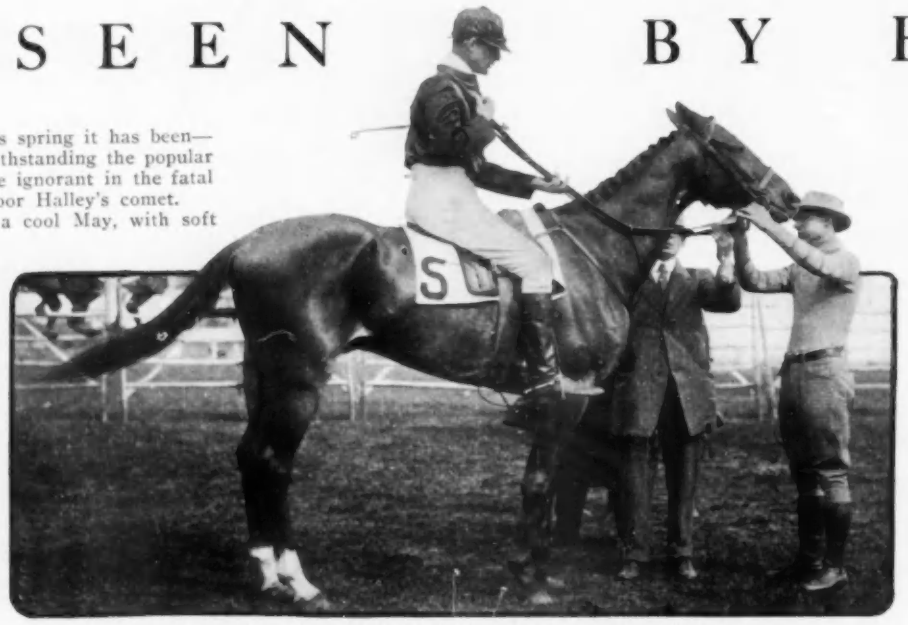
But is he to blame? Nothing is easier than to criticise one's fellow men, but how can they who constitute themselves superior realize the extent to which great wealth, and the inevitable sycophancy it breeds in poorer associates, stunts the perceptions of its possessors? The point of view presented to the rich in the most impressionable years of childhood, as well as in later life, is that of the power of money and the superiority of caste. All their influences are calculated to put them out of sympathy with mankind, and in the case of the economically self-made all the sinister influences that feed self-centredness are also fostered by the very process of their getting on, so that their viewpoint is much the same as that of the inheritors of wealth. If given the same stultifying training, would the critics of the socially unawakened rich men and women withstand its influence any better than they do? It seems hardly probable, for human nature is universally the same.

Whether or not the uncultured and the socially unconscious should be saved from the consequences of their own lacks or acts, the attitude of their critics should not be one of intolerance, but of understanding. It would be well if the sterling precept "Put yourself in his place" were pasted in their hat bands to act as a daily check upon their tendency to bestow over much attention on the failings of their neighbors.

AS SEEN BY HIM

WHAT a glorious spring it has been—and this notwithstanding the popular delusion of the ignorant in the fatal influence of poor Halley's comet.

A warm April and a cool May, with soft cloudy days such as Innes loved to paint and a tang of the chill of the east. It has been a boon to those who love the country, and down on Long Island there has been much "going on," including the steeplechase meeting at the Rockaway and Meadowbrook Hunts, the racing at Belmont Park and the practice polo.



Mr. J. E. Davis, the new M. F. H. of the Meadowbrook Hunt

PRINCE, KING AND MAN

However, even those of us who may not be accused of the least touch of Anglomania have had our joys shadowed by the sad news from England, confirmed on an afternoon when we were cheery and gay in the full tide of one of our successful outing days. And while this column—reserved as it is for the brighter things of life only—is not the place for an epitaph, even of him who was truly "the first gentleman in Europe," I must say that humanity loses heavily in the passing away of one who was the arbiter of fashions and manners; the embodiment of kindness and courtesy; the true sportsman; and not only a royal, but perfect type of man of the world. In his book called "Society in London," published in 1885, Count Vaseli gave a picture of King Edward—then Prince of Wales—and if there ever was a time when he was open to severe censure, standing in the fierce light which beats upon a throne and the heir thereto as he did, it was then. He said: "The Prince of Wales has witnessed the disappearance of most of the intimates of his youth, or early manhood. He survives, and having profited by the lessons of experience, can look back upon a past marked with incidents and vicissitudes, not uniformly wise or decorous, with a feeling of satisfaction at having risen superior to his early eccentricities. . . . He is the mentor, as well as the presiding genius, of the aristocratic system of England. He is prodigal of advice on great matters and small. Whether it be a conjugal quarrel, or a questionable marriage, the pattern of a coat or the color of a frock, the Prince, if he is interested in those whom the matter concerns, volunteers his advice. It is all meant and done in the kindliest spirit in the world. He is a benevolent despot; a man who did his best to practice such ancient virtues as firmness to friends, chivalrous regard for the feelings of others, good faith and high honor." And so at the Meadowbrook Steeplechase, the week after his death, there was hardly one of us who did not feel his loss. Indeed, there were several in the assembly who had known him personally, and who at one time or the other had been the recipient of some kindly courtesy from him.

RACING AT MEADOWBROOK

It is a long run from Hillesley to Meadowbrook, but in a motor car it takes comparatively little time. We may be doing it in an aero-car a year or so from now. The Long Islanders take more interest in these smaller events than in the racing to which the general public has access, for in these days there is not much left in the old sport that is even amusing. Besides we all know each other, and if we have been on Long Island for any length of time, we are quite able, with a little judgment, to pick the winners.

Craig Wadsworth, quite fresh from English fields, was here, there and everywhere, greeting his old friends. Having bought a tidy little place in one of Shires he thinks of settling down as a quiet Anglo-American country squire, and after all, he has many relatives abroad, including Mrs. Adair and Lady Barrymore and Wadsworth Ritchie. Mrs. James B. Eustis, always picturesque, was quite in the limelight, as was also Miss May Bird, who is one of the bachelor girls of Hempstead. The Hitchcocks were there in all their glory, and so were Mrs. Alexander Butler Duncan, who was formrely Mrs. James Kernochan, and Mrs.

Mr. Charles Cary Rumsey, sportsman and sculptor, who was married to Miss Mary Harriman on May 26th

Miss Marion Graham, daughter of Mr. George S. Graham, at the Meadowbrook Steeple Chase, Westbury, L. I.

Mrs. Alex Dallas B. Pratt, (Beatrice Benjamin) an interested spectator at the annual meeting of the Meadowbrook Club

Godfrey (once Mrs. Tiffany), who is a daughter of the late Theodore Havemeyer. There is not a sporting event near New York at which you do not find a full complement of Harrimans, and Hempstead is historic ground to them. It was in the rectory of the old church, when his father was pastor there, that the late E. H. Harriman passed a part of his boyhood, and various other members of the family have always been associated with Meadowbrook.

THE HARRIMAN-RUMSEY ROMANCE

Of course, the E. H. Harrimans were not at the steeplechase—at least I did not see them—although at Cedarhurst the week before I thought I recognized Mrs. Gerry, a married daughter. But Mrs. Oliver Harriman was there, and also Mrs. Frederick Havemeyer, who was a Miss Havemeyer, and who with her husband lives in an extremely pretty place near Old Westbury. We also caught a glimpse of Mr. Charles Cary Rumsey, who was married in the latter part of May to Miss Mary Harriman, the eldest daughter of the late E. H. Harriman. Mr. Rumsey comes of a sporting family—the Carys of Buffalo and the Geneseo Valley—but although one of the best riders in the country—in fact he won the Meadowbrook cup last year, on Mr. Harriman's Game Cock—he prefers to interest himself in art, and has made quite a career for himself. He was at the Beaux Arts with young Burrell Hoffman, one of the talented boys of Mr. and Mrs. Burrell Hoffman, and it was through him, I believe, that he first met Miss Harriman. At any rate, he has been working at Arden, the country home of the Harrimans, for which he designed the fountain and other bits, and he has also created a statue of Miss Harriman on horseback. It is quite a pretty romance. The bride is a handsome girl, very much like her mother in features—indeed, photographs do not give justice to her animation and coloring—and she is a superior woman, though not of the class that one associates with that term. She is normal and happy; can drive a drag anywhere, as she has demonstrated at the meets of the Ladies' Four-in-Hand Club, of which she is one of the founders; can run a motor, and at the same time inherits so much of her father's business ability that he named her as one of his executors. She is also interested in settlement work, and in short is a splendid, wholesome American woman. The romance developed when Rumsey was at work at Arden, where the wedding took place, but the ceremony was a quiet one, with only the family, as the Harrimans are in deep mourning. Mrs. Harriman and her daughter Miss Carol—the only unmarried one—will make a summer trip to the Hawaiian Islands.

A CLOSE SOCIAL CORPORATION

There is always something characteristic about the Meadowbrook colony, and while these family racing events — they are like a great family—are more or less informal, it is woe to the stranger who tries to get in. I have seen some lamentable episodes at some of them, and I have never forgotten one occasion when two couples went there on drags, each with their guests. The women were beautifully gowned, attractive and charming, and the men were all right. But they were frozen out. People stared at them and the few who knew them hardly nodded. But one must never be discouraged, for this was only eight years ago and now both of these women—one in the meantime having acquired another spouse who is in the sacred set, and the other being pretty and rich—have been admitted to the inner shrine. In fact, the first of these is so high in position that she can afford to snub nearly everyone who snubbed her on that chilly spring day, although she is altogether too good-natured to do so.

The men at the smaller events might be criticised perhaps as being a little careless in their attire, but it is a studied carelessness. It is much better not to appear too dressed up these days, and men do not worry themselves about such matters as much as they did once upon a time. Indeed, the majority of them pose as the type of country gentlemen one meets in the Shires rather than in London. It is a pose, perhaps, pure and simple, but it does no harm.

The trial run of the Vanderbilt coach over the new route from London to Brighton

Mr. Alfred Vanderbilt

REX ET REGINA

After all, notwithstanding Court and general mourning, we are to have the International Horse Show, and Alfred Vanderbilt, who is one of the promoters thereof, must be quite relieved. He has been winning new laurels in the coaching world, and is trying hard to revive interest in coaching routes and gentlemen whips, which, odd to say, has been quite languishing in England. Indeed, we have rather lost interest in this form of sport here, although the Coaching Parade arranged hastily in May made an excellent showing. Alfred Vanderbilt, who is generous and does everything in a princely way, is immensely popular in England, and will represent one of the few American institutions over there which will not this year be in the shadow. No one knows much of George V. He was a jolly sailor boy—quite debonaire, considered a little more than wild and with a rumored romance at Malta—when his eldest brother, the Duke of Clarence, died and he was made to take his place and to marry the Princess May,

(*Continued on page 52*)

Mrs. Charles C. y Rumsey, (Mary Harriman) eldest daughter of the late E. H. Harriman

Mr. Craig Wadsworth and Mrs. James B. Eustis chatting at the Meadowbrook Steeple Chase

TWO PRETTY GOWNS WORN AT A COUNTRY CLUB LUNCHEON

SEE TEXT, "FRENCH OUTDOOR GOWNING"

FRENCH OUTDOOR GOWNING

Motor Head Gear Affected by Some Smart Women—Golf Dress—Stockings Match the Accessories—Swagger Blue Heavily Embroidered Shantung Silk Costume—Very Smart and Picturesque Yellow Straw Hat—The Salon Dress Parade Partially Restored—American and English Artists Represented By Three Hundred Paintings

THE hostess of a party of women motoring to Chantilly for luncheon and tea, at the pretty club-house, planning a round of golf between, wore a long coat of coarsely woven white serge; large and loose enough to pull over the head, a deep Capuchin hood which hung at the back was lined with green. Large, flat nickel buttons were in double rows down the front, and these also held back the cuffs of the large sleeves. Her head-covering was a hood that, in the hand, laid flat in a double square of cream, pink-figured toile de Jouy, lined with pink. Adjusted, it hugged the face closely; the lining turned back in rather wide revers, and there were long, narrowing ends to throw comfortably back over the shoulders, or to wind round the throat. Besides being becoming, this little hood is a perfect head-covering, preserving the hair from dust. The other women wore soft, braided straw things, shaped, wound or twisted into close caps and English bonnets, all clasping the head closely, simple in outline, and wound with decorative veils. At luncheon, two of the women wore the gowns shown in the picture on page 20. That depicted on the left figure is of white flannel, striped narrowly with marine blue, with facings of black satin. The belt is half of flannel and half of black patent leather, and large flannel buttons are set in wide rims of gold. The right figure wears white and green-striped flannel, the stripes set at wider spaces. The buttons, facings and belt are of forest green varnished leather.

GOLF DRESS

The women who played golf that day wore skirts of white or cream serge with various blouses. One pretty skirt was topped by a sailor blouse of white knitted wool, its wide collar faced with toile de Jouy; the belt was of toile de Jouy; her stockings were of dark red silk, and the little cap that topped her jaunty head was of the same color. Another woman wore, over a skirt of white serge, a half-long tricot garment in the shape of a Russian blouse. The garment was beautifully fitted, with a close, round neck, belted with white patent leather, and buttoned in traditional fashion on one side from neck to hem with large pearl buttons. The little cap was dark blue and her stockings were dark blue.

TO MATCH HOSIERY

This fancy of wearing stockings of a color to match the belt, cap or trimmings of a blouse of a golfing costume was launched at Biarritz this season. Nearly all the young women there, wore in the morning when walking on the Plage, and on the golf course, the shoes of the Basque peasants—"espadrilles" of white canvas with soles woven of rope, and bound to the feet with white tapes. Also, they adopted the Basque cap, with its tiny little bob in the centre of the crown. Baronne Henri de Rothschild wears on the golf course a costume of white flannel—a short skirt, a smoking jacket and a red Basque beret.

At Longchamps the Marquise de Ganay wore a costume of olive-green silk, oddly embroidered in shades of deep red in the corners of the short, loose coat, and bits of the embroidery were set, in triangular fashion, in the hem at each side of the front. The coat closed with one button below the waist, in a square tab. This method of closing showed the soft lace frilling of her chemisette, and lace frills hung below the three-quarter long sleeves. Over this pretty costume, as she sat in the tribune, she wore an automobile wrap of soft white flannel, lined with black-spotted white silk, that turned over into wide revers and deep cuffs. After the race she, with her party, motored back to town to tea at the Hotel Maurice, when all their pretty gowning was revealed.

Excellent model for serge or linen morning gown; the apron effect is buttoned over plaited back breadths

BLUE SHANTUNG SILK—SMART HAT

A slender woman wore a chic tailored costume of dark blue, heavily-ribbed Shantung silk. To the depth of ten or twelve inches the short, bell-shaped skirt was hemmed with the same material, the edges piped with black, and small, black buttons were set in clusters circling the whole skirt. The short cut-away coat buttoned once on the bust, showing a little waistcoat of white piqué buttoned with gold. Over the black satin collar-facing turned a smaller collar of white English embroidery, edged on its plaited scallops with white mull. It was an extremely becoming model to the brown-haired little countess who wore it. A pretty young girl wore a hat I recognized as a Carlier production—a picturesque thing, copied from an old Italian hat. Of fine, yellow straw, it hugged the face and poked back then into a funnel shape; inch-wide, the rim was edged with black velvet ribbon, a wider band of velvet circled the crown, tied on one side in a flat bow. From the bow trailed a rose-vine, with buds and leaves ending in a large rose that hung from the edge—dropping nearly to the shoulder. How charming it was! How ravishing on the piquante-faced, bright-eyed young creature who wore it! Her black hair strayed loosely in little dark, curling tendrils just below the edge of it, and soft folds of hair that dropped low over the cheeks, were only hinted at, for the "bonnet" covered all the rest. This picturesque hat topped a costume of bright-figured toile de Jouy, oddly trimmed with red cachemire. Finely plaited and framed in narrow black velvet, the cachemire banded the skirt below the knees, heading a scant flounce, hemmed with a wider band of velvet.

SALON DRESS PARADE

An unusual number of smart women wore swagger gowns on Vernisage Day of the old Salon—the Salon des Artistes Français. Once so smart, this day has for several years lost its old éclat as a dress parade; hence one has got out of the way of considering that side of the exhibition, and the surprise was a pleasant one. The band of the Garde Republicaine made music in the great garden of sculpture, and at tea-time there was much of the old sparkle of life with new, pale-colored toilettes, corsage bouquets and gay-flowered hats. Tailored gowns of silk and fine cloth predominated, but there were many dresses of silk voile and crêpe de chine, with full skirts that dragged an inch or two, worn with silk mantelettes and jaunty silk coats.

American visitors to the sculpture part of this exhibition are interested in the two great groups of many life-sized and imposing figures called "La Vie Humaine," and "Le Fardeau de la Vie," the work of an American, G. G. Barnard. These groups were ordered by the United States Government, and will adorn the house of Legislature in Philadelphia, Pa.

A FOREIGN INVASION

A writer in the *Figaro*, Monsieur Arsène Alexandre, draws attention to the continually increasing number of English and American exhibitors at the Salon of the Société des Artiste Français. He declares that

For mornings by the sea nothing is smarter than pretty, simple models of white serge. The dress has a cravat and belt of black; the coat is of white serge, striped with green, and trimmed with large flat nickel buttons

the principal feature of this year's Salon is the work of one hundred and fifty-eight English and American men, represented by three hundred paintings. He goes on to exhort Frenchmen to vanquish the invaders by striving to do superior work.

The painting of Miss Elizabeth Nourse, "Les Volets Closes," now on exhibition at the Salon des Beaux Arts, has been purchased by the State. Among other American women who exhibit at this Salon are Mrs. Lea, the miniaturist, and her daughter, Miss Frances Lea, who exhibits two portraits. Miss Grace Gassette, of Chicago, exhibits there a large portrait of a woman gowned in luminous white, against a background of soft but brilliant green.

STUNNING SUMMER MILLINERY

Dress hats spread wide, and are of the utmost elegance with their flowers and feathers. The small ones—small only because they are not wide spreading—are perfectly entrancing in their chic, their originality, their simplicity—a simplicity, however, gained only from the greatest knowledge and skill of color contrasts. They are in the old pot shape, boat shaped, and in turban form, built with two or three étages rising one above another.

A pot hat of light blue straw is trimmed with a very large bow of black satin ribbon, in countless loops. Just above the left eyebrow the brim is caught up ever so little by a small bunch of tiny, fade pink roses.

Easily achieved, but costing its wearer two hundred francs by reason of the name inside its crown, is a large hat of black crin. Pink, loose-petaled flowers massed together cover the upper side of the brim, rising on to the edge of the crown; at one side the roses graduated to one row at the edge of the brim, leaving that side of the crown uncovered. Charmingly simple and effective.

From the same great house is a wide hat of fine, pale pink straw. Laid flat on the brim, shaded pink roses circle the crown to the front. Posed here is a large bow of four-inch-wide black velvet ribbon tied in stiff loops; three of them stand straight up, a bit higher than the high crown; two more turn downwards and are widely strapped between.

FRENCH TRAVELING GOWNS

The Duchess d'Uzés, whom I met on a short railroad journey, was wearing a traveling costume of dark blue serge. The short, half-fitting coat was lined with black and white fine checked silk; it turned over into a narrow collar, and long, slender revers buttoned once at the waist line; an inch-wide bias band of black satin edged them, and a black satin cravat finished the collar of her white linen blouse. The short skirt showed the new, full plaited back breadth. From the plain, gored side breadths extended two tabs; meeting, they buttoned in the middle of the back, holding the fulness in a narrow space; one tab was on a line of the hips, the second ,a few inches lower. A young woman in her party wore a rather dressy gown of dull green silk cachemire. To the knees the short skirt, gathered to a round waist, was trimmed with three wide tucks, set their width apart. Each one was attached by the faggot stitch that has jumped into popularity. The blouse corsage was ever so pretty, with its round neck finished with a narrow shawl collar, the ends hidden inside a wide wrinkled, silk belt. It was of darker green silk, frilled with narrow Valenciennes lace, and under the short chemise sleeves long tulle ones were strapped with lace entre-deux, and frilled to match. Over this gown, as she boarded the train, she had worn a long, loose raglan coat of coarse white French homespun trimmed with large, cloth-covered buttons, sunken deep inside with gold rims. Canting to one side, and covering all her head, her big pot hat of coarse black and green straw was trimmed with a wide, soft band of black satin ribbon twisting into an enormous bow at one side.

The difficulty of protecting a white blouse from the heat, dust and smoke of a summer day's railroad journey is so great that many smart women prefer their blouse to be of soft satin, in a tone to match the costume, and made with a round collarless neck. The white chemisette with its high white collar is easily changed in the dressing-room on the train for a fresh one.

MADAME F.

THREE SMART MODELS FOR SUMMER LUNCHEON FROCKS

FOR "FASHION DESCRIPTIONS" SEE PAGE 52

THE SENSE OF PROPORTION IN ENTERTAINING

Americans Have Learned Much in Recent Years—Some Newport Examples of Perfection in the Art—A Well Run House Party—The Home as Distinguished from the Palace—Simplicity and Good Taste the Secret of Success

NEVER has the art of entertaining, as applied to the exercise of hospitality on the part of the American hostess, been brought to such perfection as it is in the present century. To be artistic and novel, without being what the French would call "outre," is the one desire, and this spirit seems to pervade all classes. The secret of doing things well is to keep them in perfect proportion to your picture, or to your setting, your frame or your background. And this is often the outward badge of refined taste. All must blend in perfect harmony, for to give a dinner with liveried attendants and silver gilt service in a bungalow would be as absurd as to entertain in a Newport palace without the proper number of footmen, a chef, a butler and a splendidly appointed table.

A suggestion for the hostess with a broad terrace near the house.

THE LATIN INFLUENCE

American have learned a great deal of the art of simple entertaining in modest surroundings from the French, the Austrians, the Italians—in fact, from the Latin races generally—and this particularly in summer communities, resorts and settlements, or in the real country. The English, who, preceding and during the shooting and hunting seasons, make the months of July and August, and from then until after Christmas, the period for house parties, have set an example for lavish hospitaility at their magnificent estates and feudal castles that many Americans of wealth have tried to follow in cramped surroundings; but recognizing the impossibility of doing so, they are now seeking the cottage and modest farmhouse as retreats for the warm months, and are purchasing and renting these places wherever they can find them and fitting them up in the simplest manner. And this is more the Latin idea, although when it comes to a grande fête the Latins know how to give one on a scale of magnificence with which the Anglo-Saxons find it difficult to compete. In America we have passed through the renaissance of entertaining. We have survived the terrible period following colonial and ante bellum days, and have erased the absurd display of the spendthrift seventies and eighties. We have learned to take the best from the succeeding eras, without mixing in the bad, and to cull from different localities only their good. We have a market of the greatest possible variety, even admitting the grievous sin of cold storage, and although the majority of us complain of the high prices of commodities—indeed, millionaires are more careful and more captious in this respect than those of modest means—taking it all in all, we have more, and better, and in more abundance at home than abroad. Unfortunately we stick to traditions of the past, being apt to decry our own, and to laud the markets of other countries, but when we stop to think of it, we realize that our agricultural and horticultural products in many cases excel in flavor and in perfection those of the "old world." Though we sometimes imagine that we can do better in France, experience has taught us that Paris is much dearer than it was ten years ago, and that many of the things we eat there are brought from the United States. England is still notable for its roasts and grills and meat pies, but its cuisine is Alsatian, not French—I am speaking of course of the best houses, where expensive chefs are employed—and the art of cooking vegetables in England, save at certain hotels, is unknown.

SOME WELL-KNOWN HOSTESSES

We still have much to learn in the little things, but we are doing bravely, and if we take up "Society As I Have Found It," written in 1891 by the late Ward McAllister, who was an acknowledged authority on entertaining, we will find that to-day we make much less show of barbaric lavishness. It is only the lately rich who care for display for display's sake. The Newport of the present day can be taken as an example. Among the hostesses there not a few have preserved the practical teachings of early years, when they lived in a less luxurious manner, and this, thanks to an excellent bringing up. There are some great establishments which are copies of town houses, and here from year to year there is the same lavish expenditure. But some of these require it, for places like Marble House, or Ochre Court, or The Breakers, or the splendid establishment of Mr. and Mrs. E. J. Berwind, cannot be run on a small scale. The late Mrs. Astor always relaxed a bit at Newport, because her house was comparatively modest, and the Newport home of the Belmonts, although exquisitely furnished and appointed, and filled with objets d'arts, curios and valuable paintings, does not require as large a staff of servants as do the Vanderbilt palaces. At Lenox Mr. and Mrs. Giraud Foster live on an estate which is a small model of Versailles, and while the good taste of such an establishment in the Berkshires is questionable, Mr. Foster has made the era a study, and has patterned the entire place after that pleausance of the French Bourbons in their time of prosperity; it is admirably done. The liveries, the number of servants, the furnishing of each room, the appointments, the table decorations—all are carried out to the smallest detail, and when the Fosters entertain the atmosphere of olden days, when women and men wore powder and patches, and danced minuets, is admirably preserved. It is an example of exquisite taste in splendid hospitality of its kind, because everything is in keeping, and, varying in degree, there are many establishments conducted with the same perfect sense of proportion. At Newport, Mrs. Herman Oelrichs has Rosecliff, a superb villa built on the site of the cottage where the historian Bancroft passed his last years and cultivated his roses, while in town she has a beautiful house, magnificently appointed and equipped. But, although she has a large staff of servants and a competent housekeeper, she herself attends to many of the details, and her husband, the late Herman Oelrichs, used to review the footmen with critical eye and discover the least deficiency in any of them. They were all of uniform hight, and they were required to hold themselves in correct position, and to have not a speck on their clothes and linen. These are examples of the many details of perfectly run establishments, and while most hostesses leave them to their housekeepers or their major domos, they often assert their individuality and always insist upon strict performance.

A pretty nook for tea

ENTERTAINING OF MORE MODEST KIND

However, there is much charming and delightful entertaining around New York in country houses of medium size, or in made-over farmhouses, or in villas, or cottages. And again there are the camps in the Adirondacks and the bungalows in which just as much of the element of fitness is to be observed, though in a spirit of less formality. If it were otherwise the result would be fatal, for it but one step from the sublime to the ridiculous.

At a recent house party, known as a "week end," in a handsome establishment on Long Island, eight guests comprised the party proper, but this number was reinforced by those neighbors who were asked to luncheon and dinner. A well equipped garage enabled the meeting of all who came down on Sunday, motors meeting the trains on which they were expected, and everything went as smoothly as possible. The house is superb, although not as "palatial" as Harbor Hill, the home of the Mackays, or Idle Hour, the William K. Vanderbilt place, or some others, and all the numerous suites for guests have dressing rooms and baths. It is needless to state that each woman brought a small trunk for her gowns, and her maid, in spite of the fact that the hostess possessed a retinue of servants. For the table decoration there was a large crystal bowl filled with gold fish, and this stood in a mound of nasturtium blossoms of which the tint was the same as that of the fish. But this bowl, although of good size, was flat, rather than tall, so as not to impede the view of the vis-a-vis, and as it was a luncheon, the covers were laid as they would be in town. The menu suggested spring—first a clam bouillon with whipped cream; then soft shell crabs; and then an entree of sweetbreads; spring lamb with green mint jelly, green peas and string beans; a timbale, with a salad of tomatoes, green peppers and lettuce, with French dressing, and last, strawberries. Light wines were served, though the men were offered whiskey and soda, or whatever else they wanted, and there was no champagne. The hostess had asked people congenial to one another, with a few neighbors as a leavening, and she left her guests to their own devices, after putting the garage and stables at their command. Of course there was an inspection of the grounds, and at five tea was served. At the eight o'clock dinner the decorations were cherry and apple blossoms, and the menu consisted of a thick soup or puree, followed by king fish saute; an entree, broiled chickens with vegetables; a chiffonade salad, with a timbale of pate, and an ice. Champagne was served all through the meal, and of course there was coffee and liqueurs at the end, and such hors d'ouvres as celery, olives and salted nuts. The evening was passed at cards, the games being bridge, auction bridge and poker with a joker. There seems to be a revival of the American game everywhere, while bridge is rather on the wane, although the newer auction bridge is popular.

A DELIGHFUL COUNTRY HOME

Mrs. Mackay, at Harbor Hill, which is one of the most magnificent country estates we have, maintains a show of state in keeping with it, but she has always insisted on the home element. Frequently she takes her meals with her children in an informal manner, and she delights in having her own intimates come for a quiet visit, quite devoid of ceremony. Like many of the New York hostesses she has her favorite flower—the orchid—and at state luncheons or dinners the table is often decorated with these blooms in golden vases and bowls.

Mrs. James Speyer, at her country place at Scarborough on the Hudson, eschews the spectacular, but the house is just what one would desire for a rural retreat—comfortable and even luxurious, but with no attempt to make it otherwise than a beautiful home. It has large rooms, handsomely though simply furnished, commanding glorious views of the Hudson, which is most picturesque at this point, and the gardens are so arranged that each window looks out on a special parterre of

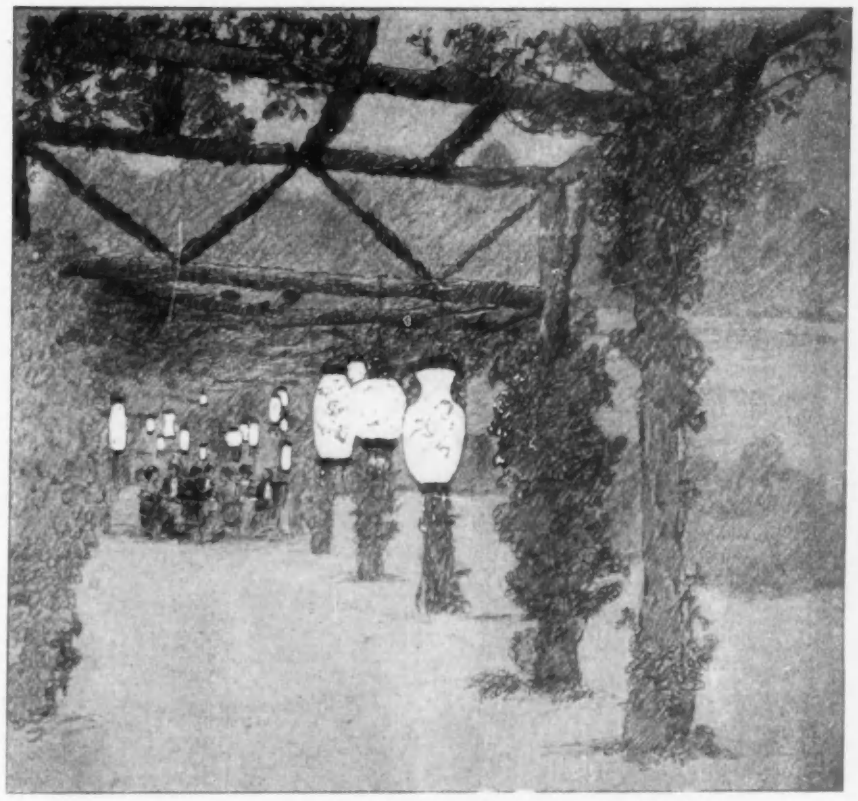
flowers. The piazza being inclosed in glass is frequently used as a dining room, and from it one gets a superb view of wooded hights and the river, which at this point resembles a lake walled in by lofty hills. Then, too, tea is often served in a charming Japanese tea house in the garden. Both town and country houses are kept open, so that Mr. and Mrs. Speyer can go from one to the other at a moment's notice, and, though they entertain handsomely, it is always in keeping with the establishment. Indeed, their home is a contrast to several dreary castle-like structures in the neighborhood, which are rarely occupied by their owners and which stand in vast parks, laid out like public pleasure grounds.

At Closter, Mrs. Louis Haggin has converted an old Dutch farmhouse into a pied a terre that is artistic and fascinating in the extreme. The lower floor has been changed into one vast living room, filled with antique furniture and quaint pictures, and there is a wide inclosed piazza which makes a delightful dining room in summer. The house stands on a terrace in the midst of a wild garden, in which hundreds of old-fashioned flowers grow pell mell, and there is a summer house fitted with a rustic table, sideboards and chairs, and covered with pink rambler roses and clematis, which also serves as a dining room. Although near town, you are made to realize that you are on a farm, and the appointments for the table are in keeping with the picture. There are flowers everywhere, and gay colors, and odd bits of china, and sometimes there is an entire green service, including the napery and cloths, and the hostess and her guests play at being rural, as did Marie Antoinette and her Court at the little Trianon.

THE AMERICAN SPIRIT

At Newport in summer Mrs. Stuyvesant Fish entertains in truly American manner. She often uses black-eyed Susans and field flowers for decorations, and she has a menu at her luncheons and dinners of the best and most seasonable viands of the summer—not despising the clam, the lobster, green corn on the cob, and the watermelon. And this is really the essence of successful entertaining. One might apply the old adage of cutting one's cloth to fit one's figure, for one must be in proportion. You can be original, but you must never be utterly out of convention. When the late King Edward was at Sandringham, he was a comfortable English gentleman, and unless there was a large house party for the shooting everything was simple, but everything was excellent. More and more in this country, for informal or summer entertaining, are American dishes used rather than the pseudo French products of other days. Messy things are not good form, and neither are queer soups and impossible salads. Flowers are sometimes arranged to represent banks, or parterres, or they may be given the effect of being thrown together, but the color scheme must be in harmony with your room or your background. The flowers of the season are always best and they should be banked low, not in great bunches, and changed at each meal.

The menu should be brief, and served quickly, and all the meats and vegetables, except the timbales, should be hot. One wine, a light Sauterne, or Hock, or Moselle—the sparkling varieties are much in vogue just now—and whiskey and water, is sufficient for luncheon, and champagne is served at dinner, when one may also have mineral water, or whiskey and soda for those who care for it. At Newport in the right kind of an establishment one may give a banquet with the entourage of a royal palace if one chose, but it must be remembered that there is nothing easier than the one step from the sublime to the ridiculous. If one may be allowed the old-fashioned expression, elegant simplicity should be the rule, and this takes more than mere money. Indeed, it requires much good taste, tact and judgment, well exercised, to steer clear of the reefs which wreck so many of the new rich.



A lantern-hung pergola is a charming setting for summer night dining

AFTER DINNER DRINKS

LIQUEURS and cordials were first brewed under the protection of religion. In the middle ages it was given out that they possessed rare remedial properties, and they were doled out in tiny doses by the monks who brewed them, and because they brought to the imbibers a feeling of exultation, they were thought to possess in their glowing depths all the mystic powers that the religious fathers attributed to them.

After a time, however, when the world became enlightened, the talk of phenomenal cure-alls was scorned, but men were quite willing to accept the ambrosial liquid without the garnish of fables, and the monks found an ever-increasing market for this distilled nectar, some monasteries having become very rich through the world's love of their liquid sunshine, notably the Grande Chartreuse. There are three classes of cordials or liquers known to commerce; the simple liquers or ratafias, made of sugar, aromatic properties, and alcohol; the oily or fine liquers with greater saccharine and spirituous substances, and the superfine liquers or cremes. Under the head of the first class are such cordials as Kirschwasser, Anise Water, Noyan, Prunelle, etc. Under the second head are Benedictine, Chartreuse, Curaçoa, etc., and under the third head are Creme de Menthe, Maraschino, Danzig Water, Rosoglio, etc.

Chartreuse is perhaps the most famous liquer used to-day. It was a secret process for centuries, but since the monks were ousted from Grenoble the formula has been imitated almost to perfection, and there are various chartreuse liquers for sale now. The basis of the cordial is nettles, a succulent variety which is grown in the Alps, very aromatic and rich in flavor, and by cunning methods of distillation the oily, intargible flavor is given to the thick cordial, which comes in three colors, green, yellow, and white, the green being the richest, as it has more of the native oil of the nettles in it.

Benedictine is made of seaside herbs, which are naturally saturated with chloride of potassium, bromine and iodine. These herbs were gathered on the fallow meadows of Normandy by the Benedictine monks; silent and gentle and hard-working, they first brewed them hundreds of years ago into the marvelous golden brown, oily liquer which has a mystic baffling taste that is like nothing else under the sun. These monks were supposed to perform marvelous cures with this incomparable mixture in the middle ages, and they continued to brew it in secret until the French Revolution, when their distillery was seized and the secret formula discovered, and since that time the cordial has been manufactured by a secular company at Fechamp in Normandy. The spiritous property in Benedictine is the finest quality of old brandy, and it is sweetened with purest sugar.

Kirschwasser, the favorite liqueur of the German, is made by the distillation of very ripe cherries and cherry stones pounded carefully and fermented and blended with spirits and sugar. Sloe Gin is a favorite English cordial of a most beautiful purplish crimson made from sloe berries and brandy. It is one of the most harmless cordials. Kümmel, which has been a fad to drink of late years, is a Russian cordial, and is made in Riga and Weissenshew in Esthonia. It is brewed mysteriously from caraway seeds and flavored with Kümmin. Maraschino is made in Zara, Dalmatia, and is made from the marasca cherry, its stone and kernel.

Anisette is made rather simply with a foundation of spirits flavored with anis seed, coriander and sweet fennel seeds; the sweetening being done with clarified syrup. Absinthe, which tastes something like anisette, is syrup-sweetened spirits strongly flavored with a volatile oil drawn from the tender tops of artemsia, which is a kind of wormwood. This species grows in Switzerland. Curacoa is made from the cocoa bean, and is a South American cordial of rather insidious action. Prunelle, that vivid liquer, is distilled from the Prunella plant, which has the most intense violet flower buds. Noyan is made of spirits flavored strongly with the powdered kernels of various fruits, including the peach, apricot, bitter almond and mahaleb cherry.

The well-known Creme de Menthe, which has become of late the most favored American cordial, and has been jestingly termed by waiters "Green Finish," is a mint cordial very oily and volatile. It is made of spirits and the pure oil of peppermint. This is the most widely adulterated of all cordials. In the cheap gin shop of London an imitation is served at very low cost, and is made of sweetened gin and oil of peppermint. Camphor is also mixed with the cheaper de menthe to disguise the rancid flavor of the oil that has been badly rectified. Rosoglio, sometimes known as Rosolio, comes from the Levant and is made from raisins. It is sweet and dark and rich, and a great favorite with women. Eau di Vie Dantzig, that white clear liqueur, is a strong, sweet cordial, made more tempting to the sight by having tiny flecks of pure gold leaf mixed with it so that it glints and glistens. It is made from the oil of almond flowers and white brandy.

Stone and brass lamps make dining on the lawn a picturesque feature of country house life

DELECTABLE LITTLE CAKES

EGLANTINES.—Slightly warm six tablespoonsful of butter and beat it to a cream, add twelve well-rounded tablespoonsful of caster sugar and beat well together, then add four eggs, one at a time (beating each one until thoroughly mixed with the other ingredients before adding the next), one-half pound of sifted pastry flour mixed with four tablespoonsful of freshly grated cocoanut, and the milk of the cocoanut. Have ready some small cake pans lightly buttered and put a tablespoonful of the batter in each; bake them in a moderate oven until lightly browned. Mix three-quarters of a pound of icing sugar to a smooth paste with a little boiling water, spread a little over each of the cakes, and then dip them in a mixture of blanched, finely chopped almonds, and crystallized cherries and citron. They should not be iced until cold.

CHANTILLY CAKES.—Beat the yolks of eight eggs with three-quarters of a pound of caster sugar to a stiff froth, then lightly mix in the whites of the eggs beaten to a firm snow, half a teaspoonful of vanilla, and three-quarters of a pound of twice-sifted flour. Mix all gently together, and put a small spoonful of the batter into little dariole moulds lightly buttered, and bake them until done in a moderate oven. When cold, with a sharp, narrow-bladed knife cut a small hole in the top of each, and put in each hollow a little raspberry jam. Flavor a pint of whipped sweetened cream with a few drops of vanilla, and put enough into each little cake to round it nicely over the top. Sprinkle chopped pistachio nuts lightly over the cream. These are delicious little cakes.

GARDEN LUNCHEONS *and* PIAZZA DINNERS

MACEDOINE OF FRUIT IN GLASSES

JELLIED STRAINED GUMBO — SODA BISCUITS

CHICKEN BREASTS IN ASPIC

RICE CROQUETTES

ENDIVE SALAD WITH RUSSIAN DRESSING

CRACKERS AND CHEESE

FROZEN PEARS

COFFEE

SAUTERNE CUP SERVED THROUGHOUT

THE first luncheon menu is composed entirely of cold dishes to be served on a hot day when cold food is most appetizing. The sauterne cup is served throughout, beginning with the chicken. Russian dressing for the endive salad is made of a thin mayonnaise to which are added chopped sweet red peppers and chives. This dressing is poured over the endive and served with toasted crackers and cheese. Frozen pears is a very nice and simple dessert. Take a can of the best bartlett pears, put it in a pail or freezer with fine ice and salt and freeze for two hours. Take it out of the ice and wipe the can dry, and then cut off the top of the can carefully so that the pears come out in a solid mass in the shape of the can. Slice and serve with whipped cream.

Eggs grand Duc are poached eggs on toast with a cream sauce in which cheese is cooked. Garnish with asparagus tips. Alexander salad is made of lettuce hearts sprinkled with chopped nuts and seeded white grapes, served with a French dressing.

Watermelon balls are made by cutting the heart of a watermelon in balls with a potato cutter. These are put on the ice for several hours and served on small melon leaves that have been washed in ice water to give them a pretty color and make them look crisp. Pineapple salad is a pretty and delicious dish. Take a large pineapple, cut a square on one side so the pulp can be removed, then cut a small slice off the other side to make the pineapple steady on the platter. Remove the pulp, shred it and mix it with mayonnaise, put in china bowl and set it on the ice for an hour or more. When ready to serve, fill the pineapple with the mixture, place on a plate and serve. The leaves should be left on the end of the pineapple. Strawberries, cherries and blanched almonds may be added if preferred.

There are many kinds of good canapes, among them tomato canapes, which are made by taking white bread, cutting it in rounds, spreading it with pate de foie gras and covering it with a slice of raw tomato which has been spread with mayonnaise and garnished with a stuffed olive in which a tiny sprig of parsley is stuck. Another canape is of artichoke bottoms. Drain a can of artichoke bottoms and put each one on a circle of lightly toasted bread cut just to fit. Cover each artichoke with caviare and then with chopped hard-boiled egg. Garnish with sliced lemon.

For baked corn use four cups of grated green corn, add two eggs well beaten and one cup of rich milk, two tablespoonfuls of butter, pepper and salt to taste. Bake until firm.

Knickerbocker salad is arranged individually. Large endive leaves are dotted with alternate quarters of grape fruit and orange, with a few shreds of green peppers and covered with French dressing; serve on a platter, a leaf to each guest.

CANTALOUPE

BOUILLON

EGGS GRAND DUC

FRIED CHICKEN

CREAMED CARROTS — BERMUDA POTATOES

ALEXANDER SALAD

CHEESE CROQUETTES

PEACHES AND WHIPPED CREAM

COFFEE

RHINE WINE SERVED THROUGHOUT

WATERMELON BALLS ON MELON LEAVES

JELLIED CONSOMME — FRENCH ROLLS

HARD BOILED EGGS IN ASPIC

BROILED CHICKEN

PEAS — SOUFFLE POTATOES

PINEAPPLE SALAD — TOASTED CRACKERS

STRAWBERRIES AND CREAM

SPONGE CAKE

COFFEE

CLARET CUP SERVED THROUGHOUT

CANAPES ASSORTIS

CLAM BROTH — PARKER HOUSE ROLLS

BROILED LOBSTER

CHICKEN EN CASSEROLE

BAKED CORN — POTATOES

KNICKERBOCKER SALAD

COUPE JACQUE — FANCY CAKES

COFFEE

TEA PUNCH SERVED THROUGHOUT

COCKTAILS

CLAMS ON THE HALF SHELL

GREEN TURTLE SOUP — FRENCH ROLLS

FILLET OF SOLE WITH
CREAM, LOBSTER AND TRUFFLE SAUCE

BROILED CHICKEN

PEAS — FRIED HOMINY

CAULIFLOWER — SAUCE HOLLANDAISE

PEACH SALAD

COUPE OF VANILLA ICE CREAM, FRESH STRAWBERRIES AND RASPBERRY SYRUP SERVED IN GLASSES

COFFEE

LIQUEUR

CHAMPAGNE SERVED THROUGHOUT

SPARKLING TABLE WATER

MUSKMELON

CREAM OF SPINACH SOUP

LOBSTER NEWBURG

SPRING LAMB
MINT SAUCE

CARROTS — POTATO CROQUETTES

STUFFED GREEN PEPPERS

CHICKEN ASPIC

LETTUCE HEART SALAD

STRAWBERRY CHARLOTTE RUSSE

COFFEE

LIQUEUR

CLARET CUP SERVED THROUGHOUT

SPARKLING TABLE WATER

HORS D'OEUVRES

STRAINED GUMBO

SOFT SHELLED CRABS

SHERRY

BROILED SWEET BREADS AND PEAS

SPARKLING MOSELLE

SQUAB

GRATED CORN — BROILED TOMATOES

WATER CRESS SALAD GARNISHED
WITH FORMS OF CHEESE

MERINGUE RING FILLED WITH
WHIPPED CREAM AND CHOPPED
BLANCHED ALMONDS

COFFEE — LIQUEUR

SPARKLING TABLE WATER

MACEDOINE OF FRUIT

CREAM OF CORN SOUP

STUFFED CRABS

CHICKEN TERRAPIN

FILET MIGNON

STUFFED TOMATOES — POTATO RIBBONS

ORANGE SALAD

CHOCOLATE MOUSSE
WITH
WHIPPED CREAM AND CANDIED
CHERRIES

COFFEE — LIQUEUR

SPARKLING BURGUNDY SERVED
THROUGHOUT

Paper plate with rose decoration in color

Fluted white paper decoration for pudding dish

Light wooden picnic plate with fluted edge

Crepe paper table cloth

For picnic luncheons

Effective paper doyleys

FOR PICNIC SERVICE THESE PAPER NOVELTIES ARE PRACTICAL, PRETTY AND INEXPENSIVE

See text page 29

THE SERVING OF SUMMER DRINKS *and* PICNIC LUNCHES

Beer holder of silver with six etched glasses

Tête à tête whiskey and soda set of glass and silver

For the serving of Rhine wine

Ginger ale or soda service

CLEVER and pretty devices for the expeditious serving of drinks are those shown on this page. By the use of these effective silver bottle and glass holders the work of the man or maid servant is greatly simplified. The beer holder will serve six persons; the tumblers are of etched crystal, and the stand of silver. The other holder is arranged for a siphon of charged water, and a large plain cut glass whiskey bottle with a silver stopper, besides four cut glass tumblers. On the oblong glass and silver tray is shown a Rhine wine set of six tall Bohemian glasses and a pierced silver bottle holder. The round tray is set with tall Colonial cut glasses and three holders for ginger ale or club soda bottles. These are shown by the Meriden Silver Company.

A very handsome punch set like the one illustrated, of favrile glass in iridescent gold lustre with green leaf decoration, is shown at the Tiffany studios.

The set of table glass shows the several sizes of tumblers, goblet and wine glasses; it is of fine white etched glass. Below this is a pretty white and gold fruit glass for serving grape fruit or macedoine, with a small inner glass for cracked ice. The highball glass is monogrammed in gold, with a rim of gold at the top. These are shown by D. B. Bedell & Co.

COLD DRINKS FOR HOT DAYS

Delicious summer beverages may be concocted by the following recipes:

TEA PUNCH: To two quarts of boiling water add two heaping teaspoonsful of tea and steep for five minutes. Strain, and add a pound of sugar, stirring until dissolved. Grate the peel of eight lemons, squeeze out the juice; cut three oranges into slices; slice five bananas; shred one pineapple and hull a pint of strawberries. When the tea is cold add all the fruit and let it stand on the ice for several hours. Put a lump of ice in the punch bowl or pitcher, pour on the punch; serve in punch glasses.

MINT JULEP: Into a pitcher put as much crushed ice as it will hold, a few springs of mint bruised and mixed in with the ice, then good rye whiskey, sugar to taste and put sprigs of mint on the top for decoration. Very often a few cherries, a slice of pineapple, or white grapes are added, but the julep is better with only the mint.

SHERRY COBBLER: To a quart of California sherry add a pint of crushed ice, sugar to flavor, a sprig of mint and a dozen preserved cherries. If a weak punch is preferred, add a pint of vichy.

CLARET CUP: In a bowl or pitcher holding five pints put the juice of three lemons, two ponies of Curacoa, four tablespoonsful of sugar two slices of cucumber rind, a pint of soda or carbonic and three pints of claret. Mix thoroughly, add a lump of ice and decorate with finely sliced orange, strawberries or cherries and a few sprigs of mint. White wine cup can be made in the same way.

GRAPE JUICE: For a refreshing non-alcoholic drink, grape juice is most refreshing. To a quart of grape juice add the juice of a large orange, a few slices of orange, a few strawberries and crushed ice.

SAUTERNE CUP: Two ponies of Maraschino, two of Cognac and two of white Curacoa, a bottle of club soda, one quart of Sauterne, the juice of one orange; decorate with sprigs of mint and the berries in season. Put a large piece of ice in the pitcher in which it is served.

NAVY PUNCH: This is a good punch for a reception. Put the juice of twenty-four lemons and six oranges into a punch bowl. Take the thin peel of twelve lemons and six oranges, put them in an earthenware bowl and pour over them a pint of boiling water. Let it stand until cold. Strain, pour into the bowl then add two quarts of Jamaica rum, two quarts of brandy, two quarts of Sauterne and one quart of Oolong tea; sweeten to taste. Just before serving add six bottles of soda water, a large lump of ice and some strawberries, pineapples cut in dice and oranges cut in thin slices.

REMSEN COOLER: Cut the peel of a lemon very thin all in one piece. Put this in a tall glass, add a piece of ice, a jigger of gin and a bottle of soda. This is a very good drink with ginger ale instead of soda, or with soda and gin omitted.

Handsome punch set of favrile glass

Shandy Gaff is also a popular summer drink. Put in a pitcher broken ice, not too fine, and pour together Bass's and ginger ale at the same time.

Rhine wine and seltzer is a very good summer drink. This is served in tall glasses and is half seltzer and half Rhine wine, with cracked ice.

Gin Fizz is a very good drink instead of a cocktail in summer. One jigger of gin, some shaved ice, a half teaspoonful of lemon juice; shake, strain into a tumbler, fill with carbonic, serve at once.

PICNIC AND AUTOMOBILE LUNCHEONS

Lunching al fresco creates an appetite for even the simplest fare, and a meal served out of doors often tastes better, in spite of minor inconveniences, than the most elaborate repast to be had in the house. The indispensable tea and luncheon baskets, together with the Thermos bottles and pitchers and boxes, have made the serving of substantial spreads in the woods or along the streamside not only possible but comparatively easy, and with the luncheon carefully packed at the start, one need have no fear of damp sandwiches or of pickles and cream indiscriminately mixed.

For picnic service the cases illustrated on page 29 are the newest things of their kind. At the left is a leather case holding thermos bottle, sandwich box and case of tumblers. The large leather hamper contains a complete picnic service for six persons, and the thermos jar in its leather case (at the right) is an excellent device for carrying a hot or cold course of any kind. From Fox, Stiefel & Co.

PAPER NAPERY AND DISHES

Never before have there been so many fascinating articles in paper for the picnic table as can now be procured at trifling expense. On page 27 a number of these attractive novelties are illustrated. The tablecloth is of heavy white crêpe paper with a beautiful pond-lily design. It measures nearly two and one-half yards in length and one and three-quarter yards across, and may be bought for fifteen cents.

The round doyley measures four inches in diameter and is made of heavy white paper which most successfully imitates linen; the design is slightly raised. The price of these is fifty cents for one hundred. The square doyley is a wonderful imitation of Mexican drawnwork, and sells for the same price.

Wooden picnic plates with fluted edges are very much more attractive than the ordinary kind, and are not any higher in price; they cost five cents per dozen.

The plate at the top of the page is of white pasteboard, printed with a rosebud design in pink and green. Entire luncheon sets, in the rosebud design, come packed in a box and sell for thirty-five cents. This set consists of a tablecloth, twelve small plates, twelve doyleys and twelve napkins.

The illustration at the left shows a paper "collar" which fits around almost any size pie or pudding dish; it is made of heavy white paper and can be used until it is soiled.

PICNIC CHINA AND LINEN

For smaller parties, and particularly if the luncheon is to be rather in the nature of a substantial meal, there is a new china that can be satisfactorily used to supplement the cups and plates of which there is

Brandy and soda, high ball, apollinaris and whiskey glasses

Water, sauterne, champagne, claret, sherry and liqueur glasses

always a limited number in the tea basket. This new ware, called Swedish bone china, is thin but of remarkably light weight, and is said to be proof against the chipping that spoils so much of the ordinary china; two qualities that will recommend it for outdoor use. The pattern, too, is most suitable, an all-white ground with simple decorations in pale green and yellow. A little yellow flower between two leaves forms the figure, which is repeated around the edges of the plates and the rims of the cups. Coffee and tea cups with plates of all sizes as well as larger pieces may be had in this ware.

Extra glasses are always indispensable for an outdoor feast, and a useful accessory to the luncheon basket is a contrivance, new this season, for carrying glasses safely. It is a cylindrical-shaped pigskin case, into which the glasses fit exactly, and on the bottom of each glass is slipped a flexible tin holder that keeps it firmly in place and protects it from the other glasses.

The little fringed napkins, whether plain white or with colored borders, are always dainty and serviceable for picnic luncheons, but a small damask napkin with hemmed edges and colored border that is pretty and rather more durable may now be had. The inch-wide border is simply a strip of color woven into the material, leaving an outside border of white. These napkins are not expensive and can be had with tea-cloths of good size to match.

HOT AND COLD DISHES

Creamed chicken, creamed sweetbreads, and shrimps or scallops à la Newburg are viands that are easily prepared and that can be served hot from the thermos jar. In the preparation of all such dishes it is well to have as little of the cream sauce as is practical, for with too much liquid in the composition of the dish it will be found difficult to serve it nicely and still harder to dispose of it daintily.

Aspics as well as salads of all kinds may be added to the menu and served deliciously cold from the thermos box. Tongue molded in aspic, and timbales of ham in chicken aspic are both good, and a cold souffle of chicken and tongue combined with aspic and tomato jelly is nothing short of delicious. For the luncheon that must be prepared on short notice the chicken and tongue in aspic that is imported in glass jars is most useful, as it can be chilled on ice for an hour or two, then opened and put into the thermos jar.

PICNIC MENUS

Clam broth
Stuffed eggs Olives
Sandwiches with creamed chicken filling

White and gold fruit glass with inner cup for cracked ice

Cucumber salad
Butter thin wafers
Chocolate and nut layer cake
Ginger ale. Coffee
Bottled water

Jellied bouillon
Veal loaf Boned turkey
Pate de foie gras sandwiches
Stuffed olives
Ambrosial sandwiches
Haricots vert salad with small soda biscuits buttered
Strawberry short cake
Claret cup Coffee
Bottled water

Canapes
Chicken breasts in aspic
Very small corn cakes Salted nuts
Peach marmalade sandwiches
Stuffed tomato salad
Brown bread sandwiches
Strawberries and cream
Sponge cake
Sauterne cup Coffee Bottled water

Melons
Sliced Virgina ham. Assorted pickles
Rice croquettes
Lemon cheese sandwiches
Macedoine salad Biscuits
Wine jelly Nut wafers
Rhine wine Coffee Bottled water

DELICIOUS SANDWICH FILLINGS

Creamed Chicken Filling.—Boil a chicken in just enough slightly salted water to cover until so tender the meat will fall from the bones. Then chop or pound the meat to a paste, and stir into it two well-beaten eggs mixed with half a cupful of thick sweet cream, a few drops of onion juice and salt and white pepper to season well. Stir it over hot water until the cream and eggs thicken, but do not allow it to boil or even simmer. Let it get cold, then spread between thin slices of buttered bread. Add a little chopped pickle to some for variety.

Highball glass with gold rim and monogram

Ambrosial Filling. — Mix together one cupful of seeded raisins cut in halves, one-half cupful of grated cocoanut and one-half cupful of blanched almonds, pecans, or walnuts, chopped very fine or pounded. Cook until it thickens (without boiling) one-half cupful of cream mixed with one well-beaten egg and two tablespoonfuls of powdered sugar. When done, flavor with one tablespoonful of lemon juice and stir thoroughly into the raisin mixture. Let it get cold before using. Spread between thin slices of bread, or between rather thick slices of stale sponge cake.

Peach Marmalade Filling. — Beat the stiffly whipped white of one egg and half a cupful of pounded blanched almonds or pecans into one cupful of rich peach marmalade or finely chopped preserved peaches. Spread between thin slices of buttered brown bread. Preserved pineapple is delectable used as a sandwich filling in this way, or any other fruit may be cooked to a rich jam or preserves and used instead.

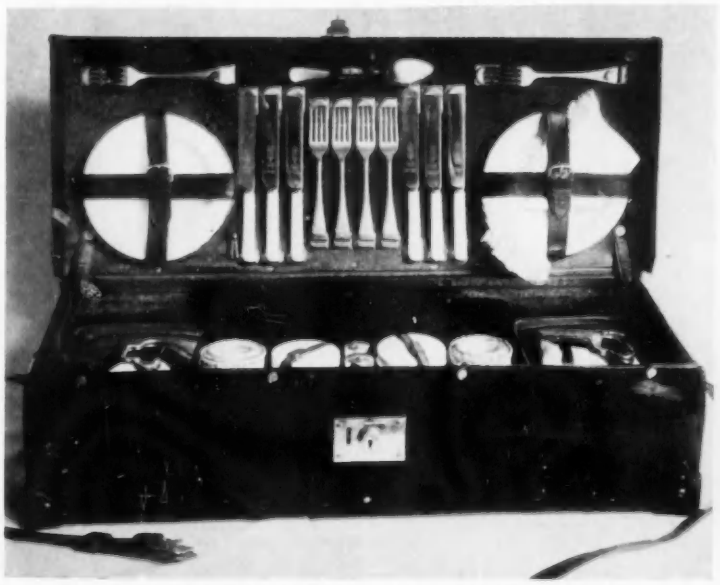
Lemon Cheese Filling.—Grate the yellow rind off two large lemons (after washing them thoroughly), squeeze out all the juice of three, strain it, and mix it with the rind, then add six well-beaten eggs, a quarter of a pound of butter, and one pound of white sugar. Stir over the fire in a double boiler until the sugar is dissolved and the mixture begins to thicken, but it must not be allowed to boil. When it is as thick as honey remove from the fire and set it aside to cool. This is a most delicious filling for either sandwiches or cheesecakes and will keep for days, closely covered, in a cold, dry place. Spread it between thinly sliced buttered bread or between slices of sponge cake a day old.

Fruit Fillings.—Fresh fruits and green vegetables are becoming more popular, and deservedly so, as fillings for sandwiches, particularly for warm-weather luncheons. The fruit sandwiches are simple things to make, and there are endless combinations. Large strawberries cut in slices, raspberries, shredded grapefruit, pineapple, peaches or white grapes may be placed between slices of white bread, cut thin and spread with the tiniest bit of butter. No sugar should be used on the fruit, as it draws out the juice, making the sandwich too moist, and in combination with bread and butter the tartness of the fruit is most palatable.

Salad Sandwiches.—Cucumber sandwiches made with either white or Graham bread, or with a slice of each, are dainty and palatable. They are round in shape, a small cake cutter being used to cut the bread, which is spread with a mixture of one part butter and two parts mayonnaise creamed together. The rounds of bread should be just a trifle larger than the slices of cucumber, two of which cut very thin form the filling for each sandwich. Tomatoes chopped into small pieces, carefully drained and mixed with stiff mayonnaise, make a most appetizing sandwich, and of course the familiar combination of lettuce and mayonnaise is always a favorite. Particularly refreshing for a very warm day are sandwiches made of white bread with leaves of fresh mint that have been marinated with oil and lemon juice for half an hour before being put on the bread. Watercress, too, can be used in several ways that are delicious, either with the yellow of hard-boiled eggs mixed into a paste with mayonnaise, or with cream cheese moistened with a little dressing.

Fish and Meat Fillings.—A Norwegian concoction that is quite appetizing is a sandwich made of rye bread and filling of hard-boiled egg chopped fine and mixed with mayonnaise and anchovy paste. The eggs are mixed with the paste and beaten gradually into the dressing. Rather more substantial sandwiches are made of boned chicken rubbed into a paste and combined with mayonnaise. Pimentoes cut fine and added give a spicy taste, or stuffed olives cut into tiny pieces add a distinctive flavor. Sardines used in the same way, but without the pimentoes, also make a delicious filling, as does anchovy paste. The latter, however, is not very practical on account of its extreme saltiness, unless the supply of iced drinks is unlimited, but an imported brand of fish paste that is equally appetizing but less salty may be had.

Simple lunch box containing thermos bottle, glasses and sandwich box



Completely equipped luncheon hamper for the motorist, fitted with a service for six

The thermos jar will keep food hot or cold for hours

Ornamental Louis XIV

TABLE LINEN AND ITS MARKING

Conservative Taste in Household Linens Changes Slowly—Startling Innovations Are Looked Upon With Disfavor—Good Style Monograms and Letters

Latin text monogram

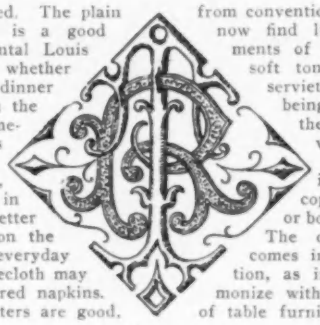
CONSTANTLY are inquiries being received as to the latest fashions in table linen, which indicates that there is an impression prevalent among the majority of women that styles in napery change with the frequency of sartorial ones. This idea is erroneous, for changes in the accepted styles for table linen are very, very gradual, as the establishing of innovations extends over a long period of time. People of refinement live in about the same way year after year, their table furnishing being varied but little. However, we can all look back to the days of our childhood and see that from then to now fashions of serving and laying the table have altered somewhat. Certain old-fashioned prejudices have been done away with; for instance, our grandmothers and great aunts were in the habit of setting the breakfast table with cloths in which the pattern was always very simple and subdued, such as four-leaf clovers, dots or small single flowers, esteeming it out of place to use the same handsome patterns for breakfast that were used for the dinner table. Nowadays we seldom find this discrimination, the same cloth being used on the dining table for breakfast as for dinner. Of course, if the breakfast is served in a breakfast room or boudoir, a small table is usually made use of, which requires a tea cloth rather than a full-sized tablecloth, or else the breakfast is placed on trays.

As to the size of napkins for the various meals: the same sized napkin is used for breakfast and luncheon, unless for the second meal a special luncheon napkin is preferred. The size of the breakfast napkin is anywhere from 22 to 27 inches square, a pretty good sized napkin for breakfast use. The same napkins are used for dinner except in houses of considerable style, where the big dinner napkin is considered the smartest. This is oblong in size, 30x38 inches, and, being an expensive napkin, is to be found in certain patterns only. The question of whether to use this large napkin for dinner or not must rest with the individual, for it depends upon the scale on which one's house is run, also on the environment and custom of one's place of residence. Luncheon napkins are 15 inches square and come either in plain linen or damask, hemstitched or scalloped on the edges, or again, with an edging of Cluny lace. Cluny is used only when the centrepiece, plate doyleys and tumbler doyleys are of the same lace or one that harmonizes with it. Luncheon and breakfast napkins are marked in the corners with either a single letter, separate initials or a monogram; the size of the letters depending upon the size of the napkin. An inch and a quarter is the average size of either initials or monograms for napkins. Tablecloths are marked usually on each side of the centre, 24 inches apart; this allows for a good sized centrepiece. If, however, in individual cases the centrepiece is to be larger, the lettering should be further apart. Many people prefer the initials at the diagonal corners, in which case the size of the top of the table must be carefully ascertained in order to bring the initials in exactly the right place. Tablecloths are hemmed in a narrow hem; never over half an inch, and sometimes a quarter of an inch. Napkins of all sizes, unless hemstitched, take a quarter-inch hem; hemstitching on luncheon napkins is usually half an inch wide.

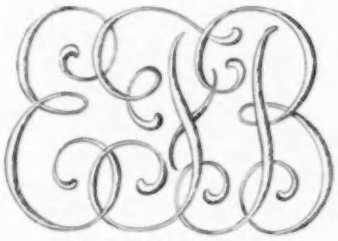
Rustic

LETTERS FOR MARKING

There is a wide variety of letters and monograms for marking table linen, certain ones having become standard and being used again and again. These are shown in the illustrations, so that there may be no misunderstanding of the terms used. The plain Louis XIV script letter is a good choice; also the ornamental Louis XIV letter. Napkins, whether breakfast, luncheon or dinner size, are often marked in the single letter only, and sometimes we see single letters on the tablecloth. It is far handsomer, however, to have the latter marked in a monogram, which is better carried out if repeated on the napkins, although for everyday use, a monogrammed tablecloth may be used with single lettered napkins. The rustic and gothic letters are good, but the block letter is rapidly going out of use for table linen, for the reason that its very sharp angles make it almost impossible to accomplish a well-embroidered initial in this style, especially after laundering. A number of monograms, every one of which is excellent for table linen, are given in this issue. There is the Louis XIV plain script cipher, which means that the letters read in the order in which they come; also there are ornamental script ciphers. Two script monograms, one simple, one quite fancy are given. A Latin text accommodated to a monogram is a handsome example. Framed monograms, such as that shown, have been much in vogue for the last few years, being used perhaps more for lingerie and handkerchiefs than on table linen, though there are many examples of use on the latter. However, it is not a good choice, as laundering is apt to destroy the symmetrical outline of the framing, which in consequence does not look well on the table.



Framed monogram



Louis XIV Plain Script Cipher

Simple Ornamental Script Cipher

Fancy Ornamental Script Cipher

Gothic

AN INNOVATION IN PATTERN

In the last four or five years there has been a certain departure in the pattern of tablecloths which is noteworthy. Round centre patterns with bordered designs to match have the pattern so arranged that the tablecloth may be cut either square or round, as one desires, a plain width of the cloth being left between the border and the centre design. Round centres were at first made almost entirely with the border taking on square dimensions at the corners. Now the centre patterns have the outside pattern impartially divided between the square and the round, as both are popular. The monograms shown on this page are the designs of McGibbon & Co.

LINEN AND CHINA FOR COTTAGE USE

Those who like occasionally to slip away from conventional table furnishings can now find luncheon napery appointments of Russian crash in lovely soft tones of gray, centrepiece, serviette, plate and glass doyleys being all in gray. Instead of the usual silver or glass vase, jar or bowl for flowers, copper or brass is used, small brass or copper receptacles for nuts or bonbons being also selected. The question of china also comes in for its share of attention, as in order to have it harmonize with this rather severe style of table furnishings only simply decorated pieces are used. Simplicity and harmony of color are keynotes of this style of furnishing. What could be more restful on a hot summer day than a table set in a gray linen and Celadon china? Celadon is such a soft, cool green that it seems to melt into the gray of the linen.

This gray linen is beautiful in texture and color, and, while it is extremely pretty when made up plain, there are many ways of embellishing it; first the shape may be either square or circular, the edge may be a tiny hem, scarcely more than a roll with the narrowest possible edge of heavy lace whipped on; or it may be closely buttonholed; or a heavy lace or crocheted border may be the finish. One idea is a simple cross-stitch border, just inside the hem, done in white or another gray tone, or even in a color to harmonize with the china; but the most beautiful of all, is the Italian drawnwork, which, you know, does not resemble drawnwork at all, but rather resembles inserts of heavy embroidery and weaving. This launders perfectly and wears well.

There is still another treatment that is a revival of an old art; it consists of an appropriate design printed on the linen from a wood block. Wood block printing is new to this age, and those who know anything about it realize its decorative possibilities. It is here that discrimination enters largely into the scheme, for it is not every design that can be utilized in wood block printing for table linen. The design, which must be extremely simple, and made with reference to the shape and size of the piece of linen, is first drawn and then cut into the wood. The cutting of the block may be done by anyone who carves in wood, or it may be done by anyone after comparatively little study, and is most interesting. The color is then put on the block and printed on the linen. The process, which is very simple, is done in oils, so that laundering is feasible.

To return to the attractiveness of the gray linens: fancy a warm summer day, luncheon is announced and one wonders whether one cares for luncheon, but upon stepping out upon the front verandah one finds a most alluring corner. There is laid the table, which is one of the soft-finished woods, in good, plain lines, the napery is crash and gray in tone, the china, simple in design and soft green in color; there is a square centrepiece of crash with a narrow hem and a simple border of green done in cross stitch; the other doyleys are like it. There is a plain brass bowl in the centre of the table, filled with fruit; around it are four slender vases in either china or brass, holding yellow blossoms; at first glance the beauty of it and the novelty are impressed upon one; then one looks to the detail and finds each feature worthy of special attention.

Again, could anything be more attractive than a breakfast table, on a cold morning, set with Russian crash and copper? A large circular piece of gray linen, reaching only to the edge of the table, is finished with an edge of heavy lace an inch or two in width; inside the lace is a conventional border, printed, or in cross stitch, in a rich yellow; the chian is plain yellow, a copper bowl for fruit or flowers, a copper tray and coffee pot with accessories. Unless seen, one can have no idea how pretty the effect is; it is so cheerful and it diffuses such a glow of warmth and color that it puts one in a good humor, very essential at the morning meal.

Of course, gray linen is not to be thought of for formal meals, which require handsome damask and everything to correspond; but for luncheon and breakfast it is charming, especially for use in summer cottages where the inmates live simply. It is inexpensive, can be utilized in many ways, launders beautifully and is most durable.

VOGUE POINTS

WRAPS to wear with lingerie gowns are in great favor, and the latest cry is a jacket of white organdie. One of the prettiest little jackets imaginable is so thin that it shows underneath the gauzy draperies of the gown. Such work as goes into this gown is not seen often even in our money-spending age. The material is white net and organdie combined with three-inch insertions and edgings of baby Irish, the mesh of cobweb delicacy. These go straight around the bottom with sections of fulled net between. Just under the knees there is a treatment that is a work of art. A wide band of net has encrustations of roses and trailing vines made from the organdie, and put on so that the flowers stand up in relief from the net. As to the jacket, its length shows the gradual and steady shortening that is going on in the designing rooms. It is a belted affair, black velvet ribbon folded around the waist, with skirts below that reach to the hips. At the front it hangs open with wide revers, the belt cutting through the sides and meeting close against the waist with a large bow. There is a repetition of the roses on the revers and again on the wide sailor-shaped collar at the back. The waist has the usual and the charming flat shoulders, with alternations of lace and net and organdie as in the skirt. Straight around the body, just at the bust line, there is a band of satin ribbon in cactus red threaded under gathered net. This breaks out from under the net in the front and shows between the opening of the coat and looks as if it belonged to it rather than to the gown.

Louis XIV Script

Pretty girls in milkmaids' costumes executing a simple dance on the lawn

A CHARMING COSTUME FÊTE

One of the Prettiest and Most Picturesque Forms of Summer Entertaining on Extensive Country Estates

By JEANNETTE C. KLAUDER

IN place of the now rather common and generally uninteresting garden party, the outdoor fête, somewhat resembling a bal masqué, is a most picturesque form of entertainment for summer days, and when given either in the cause of charity or merely as a social diversion, offers opportunities for the display of much talent and artistic sense. Of course, only a certain number of one's friends should be asked to appear in costume in the latter case, however, for what is the use of a play where there are no remaining guests to act as audience.

Such a fête should be in imitation of the old English pageant, and of the plays given during the reign of the "good Queen Bess." The atmosphere of old days has been delightfully copied on some of the large English estates, and the same idea, slightly modified, has been carried out at several attractive country places in America. Indeed, so successful have these pioneer efforts been, that some of them have gained wide note, and although such a fête must necessarily take time in preparation, if the whole affair be carefully planned beforehand, it may be done with surprisingly little trouble.

In the first place there must be careful choice of a number of amusing plays, or masques, and then one must see that those invited to take part are well drilled in their different rôles, and above all things, they must learn to articulate distinctly, for, in the open air, the voice does not carry as in a theatre.

To facilitate the running it is well to appoint a number of stage managers, a costume committee, an instructor of dancing and any other official that may be considered necessary. Each will then be held accountable for his or her department, and no one will have to bear the entire responsibility alone. When admission is charged there should also be a finance committee to take care of the tickets and any expense connected with the production of the plays, and to arrange programmes and send out invitations or attractive posters. And an announcement should always be made that in case of rain the entertainment will be postponed until a later date.

THE FIRST EVENT

As an opening to the fête there should be a pageant to consist of all the characters in costume, formed in parade, and this is frequently introduced by a group of heralds, blowing bugles. Behind them march a band of musicians, followed by a company of dancers, and, if possible, the casts of the play should ride in floats (hay wagons decorated with bunting and flowers), and be followed by more bands of musicians and dancers interspersed throughout the line. The effect of the whole, with its medley of bright colors and laughing faces, is most charming, and the line should be as long as possible, provided that the figures are either pretty or amusing. Should the actors and dancers not be sufficient in number to make a good showing, other figures in fancy dress may take part, and later mingle with the spectators selling flowers or bon-bons. The pageant is really an essential feature of the fête, serving as it does as an introduction to the amusements that follow.

A SERIES OF ENTERTAINMENTS

Drama for open air production should be simple in style, with no great depth of plot, for its chief interest lies in pictorial effect. There are many charming plays from which to choose, and among them the selection from "A Midsummer Night's Dream," with the amusing "Pyramus and Thisbe" interlude, is always popular. If the rôles are cleverly taken, especially that of the graceful little *Titania*, with her band of wee fairies, and the ridiculous *Bottom* with his boorish fellow workmen, it cannot fail to entertain, and, like the Ben Greet rendering of Shakespeare, the simplicity of the setting will help give to the play its original atmosphere. Two picturesque masques of olden times are "The Masque of Flowers," written in 1614, by the gentlemen of Gray's Inn, and Ben Jonson's "The Hue and Cry After Cupid," a series of pretty dances held together by a slight plot. "Robin Hood," in some form or other, should never be omitted, and, since there is not a suitable, complete play left to us from those early times, one such must be compiled by selecting from several old stories and ballads, thus giving different scenes from the life of this bold marauder and his "merrie men.'" He may be shown with *Friar Tuck, Will Scarlet* and others, rescuing the sweetheart of the minstrel, *Allan-a-Dale,* from her unwilling marriage, and, again, saving *Prince John* from the wrath of *King Richard I,* who appears in the forest disguised as a monk.

Tennyson's *"Princess,"* with its charming ladies in their graceful robes, makes an ideal open-air play, and it may be had in dialogue with the lines of the different parts written in poetry.

Another poem by Tennyson that could be adapted to acting, is the "Idylls of the King," while many of *King Arthur's* adventures might, like those of *Robin Hood,* be arranged in dramatic form. Or the action might be performed in pantomime with the original verses recited as an accompaniment, this method being possible in connection with Scott's *"Lochinvar,"* taken from the fifth canto of "Marmion," the characters of the poem being dresed to the part and arranged in tableaux, while the words are recited by someone behind the scene.

Another suggestion is events from the life of *Hiawatha*—such as his fight with *Mudjekeewis,* his wooing, wedding feast and famine. But in this case the characters should act their parts while the verses of Longfellow are being read aloud. Or a more effective rendering may be had by changing the form of the story into a versified dialogue, as in "The Princess," the lines being spoken by the actors. The same method might also be used with the early French song of "Aucassin and Nicolete," which has been so beautifully translated into English by Andrew Lang, and an outdoor setting among woodland greenery, is especially well suited to the naïve story of these lovers.

Some of the quaint English and Scottish ballads, set to music, are effective if sung by someone representing a wandering minstrel, in his old-time costume, and the song should be accompanied by music, and at the same time the plot of the tale should be acted in pantomime before the audience. There are also several French plays, such as those of Molière, of which the translations are extremely amusing. "Les Romanesques" of Rostand, with its light, humorous plot, is appropriate, and again there are the writings of the early English playwrights, Thomas Dekker, George Peele and Ben Jonson. Their works are simple and full of child-like charm, as are also the rustic plays of the Elizabethan era, which show a crude humor, designed to amuse the peasants of that day. The latter are similar in type to the old miracle play. "The Star of Bethlehem," recently rendered by Ben Greet and his company, which was adapted from the English cycles of the thirteenth and fifteenth centuries. An adaptation of the characters of Chaucer, in his "Canterbury Tales," was used a few years ago by a certain group of ambitious amateur actors, and very lifelike indeed was that of the *Wife of Bath,* as well as of others of his famous pilgrims. Where there are many children to take part, nothing could be more suitable than "Alice in Wonderland," published in dramatic form, for its dialogue is easy and its odd costumes amusing.

FURTHER MEANS OF AMUSEMENT

In addition to the plays, masques and pantomimes, only a brief description of which has been here given, there should be dances, performed by groups of gayly-clad girls and boys, carefully trained in the various figures—the old Morris dancers in their jester costumes all a-jingle with bells; the pretty, rosy-cheeked milkmaids in their white aprons and pointed, laced bodices, and the smiling shepherdesses bearing crooks or baskets of flowers. An unusually picturesque dance is the winding of the May pole which, although especially timely for the first of May, may be used at any summer fête.

In a formal garden an open air theatre can be arranged with charming effect. This is a scene from "Adonis" as produced in a French garden

Winding the Maypole is a picturesque feature that may be used at any summer fete

If the object is to raise money for charity, a few girls dressed in gypsy costumes should wander about the grounds, selling grab-bag packages at a small price, and there may be daintily gowned flower girls with trays of little bouquets.

THE SERVING OF TEA

At half-past five o'clock tea should be served at little tables, under the trees, and if for charity, these should be roped off and tickets sold at the entrance of the enclosure. At some fêtes a supper is served, consisting of croquettes, patties or cutlets, several kinds of salad, ice-cream, meringues, fruits, cake and coffee, and in any event the menu should include sandwiches, cakes and ices.

The tea garden may be waited upon by little maids in Japanese kimonos or by the milkmaids who took part in the dance, and flowers should be used in great abundance for decorations.

It goes without saying that the plays and dances must be chosen according to the number of available participants, but even if the fête must be much simplified it will still retain the greater part of its charm, for a few attractions, well worked out, are better than a lot of badly trained actors. Each subject to be portrayed should be carefully studied so that the production will be as perfect as possible, and what may be called the "stage management" should be the very best possible.

A SUFFRAGETTE LUNCHEON

THE desire to be original recently led an ardent suffragist to give rather a novel and entertaining luncheon, and in order to avoid the possibility of offending such of her friends as she knew were either anti-suffragists, or so-called suffragenes (those who have only a faint leaning toward woman suffrage), she arranged it more or less as a jest.

The invitations being sent out in the usual form, the novelty of the affair was kept as a complete surprise, and the first intimation of anything unusual was a yellow banner bearing the words "Woman Suffrage Headquarters" in large black letters, which hung over the door of the dining room. Ferns banked in the centre of the table concealed a ballot box from which yellow ribbons extended to each cover, making a new sort of Jack Horner pie, and the only flowers used for decoration were dainty corsage bouquets of yellow pansies and maidenhair fern. But the ribbon on each bouquet was really a suffrage badge of yellow satin, inscribed in black lettering with the words "Votes for Women." The place cards, painted in water colors—made to order at a little novelty shop and each design being original—had pictures of meagre-faced suffragettes behind prison bars, or of brawny, spectacled women giving stump speeches, and these were placed in envelopes which bore, beside the name of a guest, a woman suffrage stamp, which is designed in blue and has a pair of scales (to stand for equality) in the centre and four five-pointed stars at the corners to represent the four states which now give votes to women.

After the luncheon the ballot box ribbons were pulled, and each guest got a little imitation ballot with a tiny yellow pencil attached, there being at the bottom of the page amusing quotations taken from speeches and letters published in the newspapers during the past year. After reading these aloud, the hostess asked each one to write down her vote, pro or con, the equal suffrage question, and to give in twenty words one good argument in support of her opinion. The arguments were then read and the votes were counted over the coffee and liqueurs in the drawing room and this was followed by a general discussion of the question.

A seasonable menu for such a luncheon is as follows:

Canapes
Chicken Broth with Whipped Cream
Ripe Olives Radishes
Creamed Sole with Duchesse Potatoes
Broiled Chicken
Artichoke Bottoms filled with Fresh Green Peas
Asparagus Patties
Marron and Chickory Salad
Paprika Wafers
Strawberries in Grape Fruit Baskets
Vanilla Wafers
Coffee
Liqueurs
Sauterne served throughout

The artichokes should be boiled and the bottoms carefully removed to serve as cases, or canned artichoke bottoms may be used. After the fresh peas have been boiled tender, rich cream is poured over them in the pan, adding butter and seasoning, and when this dressing is thoroughly heated, the whole is poured into the artichoke cases.

For the asparagus filling cook two bunches of asparagus until tender, then cut it into small pieces and mix it with a smooth dressing, made of six level tablespoonfuls of butter and sifted flour, a cupful of cream, chicken broth and one of water in which the asparagus has been cooked, the yolks of four eggs well beaten, and two teaspoonfuls of lemon juice. Let this cook until quite thick and serve in nests made of Julienne potatoes, which have been fried in hot fat in small wire baskets until tender and brown.

The marrons are served in the centre of individual moulds of aspic jelly which are topped with Mayonnaise dressing, and placed on beds of chickory salad.

Use square saltine crackers for the paprika wafers; cover them with butter, dusted on top with paprika, and bake until crisp and brown in the oven. These should be served hot.

Take half a grape-fruit and, with the use of a pinking iron, cut the edge into fancy scallops. Then with a sharp knife between the scallops cut slits in ladder trimming effect, through which a red ribbon may be run and tied in a bow at one side. Fill the grape-fruit with unhulled fresh strawberries against a little mound of confectioner's sugar.

And as a final token of the suffragette have imitation cigarette boxes, containing cigarettes formed of rolled wafers, filled with cream, and large black chocolate cigars passed with the coffee.

The sugar filled wafers, in the shape of almonds, are a dainty sweet, which may be served with the desert. They come freshly packed in tin boxes, and, put in silver bonbon dishes, make an attractive addition to the table.

LUNCHEON DISH

CURRIED SWEETBREADS.—A delicious dish for luncheon is curried sweetbreads with mushrooms, served in a border of rice. The sweetbreads—one pair is sufficient—should be soaked in cold, clear water and vinegar for an hour, to draw out the blood. Put them into fresh cold water, add salt, bring to a boil and continue for about twenty minutes. Drain them and drop them again into cold water. When cold, remove the veins and fibres, and break them into pieces the size of a walnut. Make a sauce by mixing together one tablespoonful of curry paste, one dessert spoonful of rice flour, one tablespoonful of melted butter, one cupful of brown stock and a pinch of salt, pepper and parsley. Simmer in a saucepan for one-half hour, then strain through a wire sieve and return to the saucepan with the sweetbreads. Simmer gently for nearly two hours, and just before serving, add the mushrooms.

"The Hue and Cry after Cupid," a quaint Elizabethan dance that is very effective in an open air setting

NEW MODELS FOR PONGEE, VOILE AND LINEN

FOR "FASHION DESCRIPTIONS" SEE PAGE 52

A bewitching gown in moonlight coloring that was most becoming to its slender blonde wearer

WHAT SHE WEARS

The Transparent Evening Wrap—New Peasant Features of Dress—Attic Treasures of Lace and Embroidery Applied to Modern Uses—Cloche Hats Adorned with Very Large Flowers

IN matters of dress, the subjection of the utilitarian to the beautiful — or vice versa — is frequently necessitated, but it is only when a garment or a costume combines beauty with utility that the happiest results are obtainable. This may be said truly of the diaphanous wraps of chiffon and lace which are so essentially the vogue for summer-evening purposes this season, because they add the alluring quality of shadow to the costumes with which they are worn, and at the same time afford sufficient protection from the night air. Recently, from long-hidden chests in attics, and from boxes on high-up closet shelves, ransackers have brought forth treasures of little boxes of Chantilly lace, which show no evidences of having suffered damage from their long seclusion, so that many of them are almost as good as new. Some of these are in the pointed shawl shape that was so fashionable in the days of the Second Empire in France, and are rather more difficult for modern treatment than those which are in the circular shape, that is so much more rare and attractive in design.

LACE EVENING WRAPS

One of the latter kind has been made up into the most bewitching garment imaginable, and when worn for the first time by a pretty woman at an informal gathering, it created no end of surprised admiration. The occasion was a "bon-voyage party" to some artist friends on their recent eve of sailing for a summer in the mountains of Spain. No one was expected to stay very long, and as wraps were not laid aside, we had ample opportunity to inspect the charming lace creation. The deep circular lace cape was hung from a round yoke covered with white satin, and fell from the shoulders in graceful godet-like ripples over a lining of the same length that was made of smoothly-laid white chiffon-cloth. This soft, shadowy material underneath served to throw into relief the lovely wreath pattern of the lace. Originally, there had been a second cape or circular collar, which the modiste had utilized to make one of the deep collars that broaden into the fashionable soft wide revers, the wreath pattern being cut out in appliqué and set on white chiffon-cloth overlaid with gold net. Great cabochons of gold passementerie, from which descended long streamers of black chiffon overlaid with gold net that were gathered into heavy jet and gold tassels, brought the garment together at the waist and gave it decided chic. The feature, however, that added a distinct element of modernity, was the wide band of gold trimming which was set across the back at the lower edge of the garment, and that held the godet-ripples of the lace and lining in restraint. The same trimming formed the loops for the sleeves, for although it seems like vandalism, the modiste had felt no scruples about cutting the lace on each side for this purpose, since unquestionably it added much to the unique style of the dainty wrap. As an evidence of the extent of the vogue, I have noted others of this variety of evening wraps, worn for various occasions, nearly always in black or white, and made of lace, marquisette or chiffon. One of these in white marquisette was covered with a sprawling design in embroidery, and with many crocheted buttons, ornamentally placed on the back of the long semi - fitted coat - shape with mandarin sleeves—an entirely different development from the lace model previously described.

ATTIC TREASURES UTILIZED

One of the most delightful results of attic rummaging was a wedding-gown that was garnished with yards and yards of a quaint style of embroidery made by the bride's grandmother years ago, and long since forgotten. When brought forth—yellowed with age, but in perfect condition—it proved to be made of the finest handkerchief linen and about one-quarter of a yard wide. This trimming consisted of several bands, and the decoration was a running pattern of vine-leaves, with each leaf cut out and filled with bobbinet, the edges and veining being done afterward in heavy over-and-over stitch. The result was most beautiful, for the bands were finished with deep scallops made of several smaller scallops, on both of the edges. The young woman who desired to apply her grandmother's handiwork to her ceremonial costume was fortunate in matching the material for the gown remarkably well, by selecting fine cream-colored batiste. Some of the scalloped bands formed the edge to a wide Spanish flounce upon the underskirt, and more of it was used to confine the full tunic about the knees, in the fashion of the moment, while still more of it was utilized for the peasant yoke and sleeves, with a new short drop panel for the front. It was all very simple, yet the effect was beautiful and dignified when worn by the youthful bride at a small home wedding on a lovely May afternoon a fortnight ago.

RARE OLD MECHLIN LACE

From the same treasure-chest which had delivered up this quaint trimming was rescued also some very beautiful wide old Mechlin lace, and a use for it was found in the fashioning of a little evening gown for the trousseau. Made of London-smoke crêpe météore, the narrow skirt was cut en demi-train, and gathered with scant fullness around the belt-line, in the new short-waisted effect. The Mechlin was of an exquisite pattern, and was left with its original soft tint of age, so that when set smoothly over the shoulders in collet style above a silver bolero, that pattern was clearly revealed. The striped silver tissue which formed this décolletée bolero bodice gave a definite enlivenment to the costume, and a bewitching shimmeriness that reminded one of moonlight on the water. The bolero was cut in one with the close short sleeves, and met in a V on the bust, being finished on all its outlines with a bias band of old-blue satin, about one-half inch wide.

In the space formed by the V, a bit of silver embroidery was set on the bust, and there was a triangular glimpse in front of a high ceinture that was made of chameleon moiré in three colors—gray and blue and rose. The silver tissue was used also for the drapery of the skirt, and this, too was bordered with the same folds of blue satin; forming a shimmering tunic that was caught together at knee hight with plaits in the middle front, and with a similar disposition in the back. No one but a woman of the radiant blonde type, as was the bride, could have worn this gown so advantageously; the coloring and long lines made her look as slender as a wraith.

Bechoff-David model of mauve voile de soie in the princess genre

COSTUME OF VOILE DE SOIE

In striking contrast to that svelte style was a Béchoff-David model that I saw yesterday. It was of the princess genre, and instead of being confined around the foot in the prevailing mode, it displayed considerable amplitude at the lower edge of the skirt, and also at the back. Mauve voile de soie was the material, and the whole bodice portion was heavily soutachée in self-color, the decoration extending low on the skirt like a cuirass, and ending above in a décolletée that overlapped, with appliqué, a Dutch guimpe. The short sleeves were not cut with the kimono shoulder but were heavily soutachée, the full under-sleeve of self-colored chiffon-cloth escaping below them and falling in a voluminous puff over the elbow, then caught into a band below, which the glove covered. Two drapery sash ends were attached above the natural waist-line on each side at the back and were crossed to fall down with a full effect to the end of the train, where they were finished with gun-metal tassels. The hat that accompanied the gown was extremely becoming in shape, and formed a pretty circle around the face. It was made of black hemp with black ostrich feathers forming a wreath around the crown, and a chou of black satin ribbon at one side of the front. The white Chantilly parasol showed a distinctly novel feature in its decoration, which consisted of a white ribbon rose, with stem and leaves twisted to form a spray, laid carelessly on each panel. The effect of these ribbon roses—they come in

all colors to match the parasols—is smart and new, as they appear in high relief, and add a touch of modernity to any costume with which such a parasol may be carried. The hat, by the way, had that peculiar bell-like offset to the drooping brim, which in Paris is known as the "chapeau Jean-Bart" and is oftenest seen in children's millinery.

NOVEL LINGERIE CONCEIT

Apropos of headwear, I have seen the most ravishing lingerie conceit for boudoir or breakfast wear. In general outlines, it resembled a beguin, as it was close to the head like the little automobile bonnets, and had a band of pale-pink satin ribbon surrounding the face and continuing across the back of the neck. Over this a lace-trimmed scarf of fine net was draped, as shown in the illustration, and caught above each ear were rosettes of pink satin ribbon. The ends of the scarf were then lightly attached to the band across the back of the neck, so as to form a loose hood, and allowed to hang down the back, or they may be draped across the shoulders. This would be a charming way to utilize one of the wide white Spanish lace scarfs which are now shown in the shops in such abundance, and there could be no daintier occupation for summer piazzas than fashioning these becoming beguins for the exigencies of the next social season.

NARROW SKIRTS CRITICIZED

Skirts are becoming so inordinately narrow that women are obliged to advance mincingly, and there is serious concern in some quarters for fear that the graceful walk of our women may be superseded by the tippy-toe fashion adopted by Japanese femininity, in order to progress without serious impediment. From London comes the most positive masculine protest, one mere man critic declaring that present-day fashions in mummy skirts and cart-wheel hats are hideous and unwomanly enough "to make a mummy weep," and that they pervert the taste of the rising generation and spoil the prettiest wearer. Heigh-o! What a hue-and-cry. Women never yet have relinquished either crinoline or tight skirts because men criticized them, and they will continue to follow their own sweet wills as long as the fad lasts. It was a linen costume worn by a tall and graceful girl that recently attracted my attention to this extreme. Everything about her attire was smart, from the top of her draped toque of old-rose Persian chiffon with variegated palm-leaves, having a sharp upturn of white and a black aigrette on the side, to the tip of her Russia-calf Oxfords that gave glimpses of tan-colored hosiery as she took her tiny steps—for it was quite evident that she could not take a full walking step without being thrown. Her costume was of soft pea-green diagonal linen, and the straight-around bell skirt was perfectly close-fitting, there being not a superfluous inch in its dimensions; its only break was a two-inch tuck which surrounded it at knee hight, giving it the effect of a short tunic. The coat was in medium length, fastened diagonally with a single frog and two large ornamental jet buttons, that repeated the same note of black found in the aigrette. The sleeves were set in sans fullness, and the coat was collarless; scalloped plaitings of écru batiste that were graduated being added at the long collar line, and also to form the turn-back cuffs. The parasol was of Persian foulard, lined with old-rose.

Smart linen gown worn with a draped toque of Persian chiffon

This fascinating boudoir cap of lace and net is one of the pretty accessories of a smart trousseau

ANOTHER MODERN EXAMPLE

Another of the new narrow skirts that make walking a matter of difficulty was noted in a summer afternoon costume of old-blue batiste that was combined with a border trimming of darker blue; this same darker shade forming the skirt. Instead of there being any flare at the hem of the skirt, it seemed to be just the reverse, and walking was managd most uncertainly. The drapery, however, was exceedingly good, the long, straight breadths of the soft tunic being closed in the middle-front and the middle-back, in the most charming way. The surplice bodice, which was amplified on the shoulder to form the straight elbow sleeves, was embroidered in coral pink with the happiest result, and the frill to the guimpe was scalloped in the same color. The wide crin hat of dark blue had a facing of white straw, the outside being garlanded with large coral-colored poppies and golden ears of wheat—the poppies showing the enormous size which is so characteristic of all chic floral decorations of this season's millinery. The en-tout-cas which the wearer carried was of gray, having a pelican tinted in the natural colors for a handle, matching in tone her gray suede pumps and silken stockings.

SHOES OF THE MOMENT

These gray suede pumps and Oxfords, with matching hosiery of silk or lisle thread, are very much á la mode, because they are pleasanter to wear for summer than black patent leather. Stockings of plain green silk, or those of cock's-comb red are worn in the house with dull black kid or satin slippers. Ties made of pongee and raffia cloth to wear with gowns of linen anu pongee have appeared. Summer shoes of blue suede are procurable, but they are in questionable taste; the black ones, however, are liked by some women, especially since a method of renewing their color has been discovered.

THE PEASANT VOGUE

The peasant features of dress are so much the thing of the moment that it is interesting to study the source of their development. Of course the short redingote fastened on the side is an adaptation from the Russian, but one very stylish costume that I saw was a curious blend of several nationalities — Roumanian blouse, Italian skirt, and a "cloche" hat which might be French, or a glorified fez from any Oriental country. Another, which had for its origin a workingman's apron, had a bib extending over the shoulders in narrow bretelles, caught at the belt to the back portion with a large ornamental button, and again at knee hight with two more buttons, being shaped on the skirt portion and under the arms to disclose a flowered undergarment. The materials were lavender ramie over lavender-flowered organdie, the full organdie being confined in a straight band of the ramie around the foot, and again to a round yoke of the ramie at the neck. The apron tunic was distinctive, and so was the Cossack turban worn with it, which bristled with black and white aigrettes, and was indescribably ugly. In fact, the peasant fad leads to some very unattractive effects and should be treated with the utmost caution to insure harmony, not only of color but of line.

An afternoon gown of old blue batiste, made with the fashionable narrow skirt that reduces walking to a series of tiny, mincing steps

BLUE THE FAVORITE COLOR

The cloche hats are becoming to most young women, especially if the crowns be covered with large flowers, such as irises or water lilies, or clusters of rhododendrons or snowballs or hydrangeas. Those made of the Persian prints and toiles de Jouy are trimmed in ribbon roses and are serviceable for automobiling. Blue in all shades is unquestionably the leading color of the early summer, especially in the rich corn-flower blue (so frequently combined with black), in old-blue, marine blue and night blue. In all shades it combines well with most other shades and is charming for veiling schemes. There is a growing inclination for the use of ball trimming, not only on linen costumes but also in the silk passementerie for the dressier effects.

SMART FASHIONS *for* LIMITED INCOMES

Inexpensive Chiffon Coat — Possibilities of the Chiffon Overdrapery — Separate Blouses and Skirts—Smart Ready Made Frocks—Hats for Town and Country Wear—The Chiffon Jumper

No. 1.—Fetching chiffon coat bordered with soutache embroidery in a simple design

It is often easy, if one sees good models, to get up attractive accessories at very little expense, the chiffon coat which is shown in the first drawing being a case in point. It is fetching and chic, and yet in outline so simple that the amateur dressmaker can easily cut it. Three yards of chiffon, which is of course double width, will be required. First, slit this down the middle then hang one breadth over each shoulder, which will bring the material, both back and front, about six inches or so from the ground. The half width of the material hangs down to the elbow, and the edges are caught together under the arm to form the arm-hole. As the coat falls over the bust down the front of the skirt, the slope of the bust will take up more in the front of the coat than the shoulders in the back. To make the fronts symmetrical as they fall, catch up either side in a little drapery, this to be adjusted according to the individual figure. All around the borders of the coat put a simple design in braiding, either rat-tail braid or soutache. As your purse allows, elaborate on this, adding a little gold or silver, though this is not essential, as, if in self-tone with the coat, the trimming will be found sufficiently ornamental. The tassels should either be in self-tone chenille, in old gold or oxidized silver, according to the trimming. The collar may be made of an old bit of real lace or of gold or silver lace. The two edges of the back of the coat are joined by cross pieces of braid knotted in loops. Weight the corners of the hem of the coat so that it will hang close and straight against the figure. This is lovely for summer evenings.

The second drawing is given as an example of a good over-drapery on any simply made frock, either a new one or a left over. The back panel slopes down on the right side and shortens as it comes around the front to the left. When it reaches the yoke in the back, its material is repeated in a plaited frill that goes around over the shoulders. The front of the frock has a similar plastron arrangement. In the model the under-dress was of white foulard, dotted in striking figures in dark blue and veiled with dark blue chiffon cloth.

READY-MADE DINNER GOWN

Women of limited incomes find it to their advantage to avail themselves of some of the good ready-made models in the shops, as by so doing they eliminate the nuisance of a seamstress and the attendant worries. The model in sketch No. 3 is one of this type, that cannot fail to please those who are in search of a theatre frock at reasonable cost. It is to be had in messaline silk for $39.75; in cachemire de soie and crêpe météor for $45. The draped waist is of the material with a semi-low neck trimmed in bugle embroidery; bands ornamented in bugles finish the small net sleeves. In the back the neck is "V" shaped, and there is a soft crushed belt of satin with long sash ends. All the evening shades, both standard and novelty, are to be had in this model, and its range of sizes is comprehensive. For theatre, for restaurant dining and for wear at home it is a desirable frock.

FOULARD WAISTS

Everyone is glad to welcome foulard into its new field, that of the separate blouse, for no material is more satisfactory for this use, as it slips on readily under the coat and lends itself to all sorts of smart models. Drawing No. 4 is a blouse intended for wear with a white serge; the serge, which is white with a block pattern of dark blue, being used for the skeleton treatment over the foulard. The belt is a wide girdle of the material folded, and the sleeves and yoke show white lace. The fifth model is planned for a blue serge, and is dark blue coin spotted in white. A yoke piece of the serge is stitched on beneath the lingerie collar; the frill and cuffs being of white handkerchief linen with a Cluny edge. The back is plain with just slight fullness.

SEPARATE SKIRTS

When it comes to the subject of separate linen skirts, we hark back to that standard model which is given in the sixth sketch, the plain circular skirt that buttons up its entire length on the left. The back may be either a tight habit back or have an inverted plait. The majority of the skirts this season are made with an attached belt like that in the picture, stitched to the skirt itself, or a part of the construction like the model in sketch No. 7. This is an excellent design, very smooth and close about the hips, its stitching released so that the bottom of the skirt flares enough for comfortable exercising.

The eighth drawing is entirely out of the common and very smart; a simulated tunic, which is in reality part of the upper skirt, extending out in tabs on either side. This is an excellent model for a slim figure, and one that will not be often duplicated.

The needs of the woman of limited means who cannot afford to come to the centre of fashion even once a year are now considered by a firm whose models are of the best, and whose prices are reasonable. A series of illustrations of all their latest models is published at short intervals upon the appearance of new fashions, and one forwarded to out-of-town customers, so that they can see exactly what they are buying. Eminent French makers are copied with exactness and in good materials, and one can from a long distance judge accurately of Paris fashions. For example, there is a foulard afternoon gown at $29.50; a very fetching dress, which is to be had in the new designs of imported foulards, and also in standard patterns of blocks and polka dots. The skirt is full length, shirred around the hips with a wide tunic band of plain satin put on below the knees, and slipping well down into a long point on the sides. The bodice cannot be improved upon, as it is a reproduction of the newest thing in Paris—a simple, graceful, draped waist with the long kimono shoulder, with a turn-down frill around the neck and a long lace jabot; cuffs of satin with lace ruffles at their top. The only ornamentation on the waist consists of great corded loops that show behind the jabot on either side. There is a patent leather belt.

No. 3.—Charming theatre frock of messaline trimmed with bugle embroidery

Another favorite model of this house is a trotting dress of that absolute severity which it takes a master cut to turn out successfully. It comes in French serges of all shades as well as in white, and is braided in Russian military effect. A line of braid runs from the left shoulder slantwise to the hem of the skirt, forming a diagonal over-skirt. The other side of the skirt duplicates it, leaving at the middle front an opening under which are laid a series of box-plaits. The sleeve is tight on the shoulder, reaching well to the hand with a deep, straight cuff topped by braid. The neck is cut round, but quite close to the base of the throat. Inside this is worn a high collar of lingerie material, or one may use with the frock a toby or Dutch collar. Price $29.75.

No. 2.—A pretty effect is given an old frock by an overdrapery of chiffon

Among the suits none is better style than the model with a double-breasted coat reaching just below the hips. The revers, which are of silk, are long and open, thus allowing for a frill at the front of the blouse without crushing. The trimming is a wide, heavy braid that is put on at the sides halfway round to both back and front, well below the waist line; this arrangement lengthens the figure, and is an excellent and smart model. Big crochet buttons fasten the front of the coat and mark the braiding on either end; the cuffs of the tailored sleeve have braid and buttons. The skirt, walking length of course, is made with inverted plaits at sides, front and back. Above the hem of the gown a horizontal line of braid is laid around the skirt, which corresponds with the treatment I have mentioned in the coat. The lining of the coat is peau de cygne. Various materials are procurable in this model—serges, diagonals, and also that new and smart black and white mixture known as shark skin.

WASH-SILK GOWN

If anyone is in search of a delightfully cool gown for shopping or running in and out of town during torrid summer weather and a gown that will launder well at home, we advise one that has been turned out by a most exclusive house. The material in this was a blue and white striped thin washable silk, not the kind with the cord which eventually wears through, but a perfectly

No. 4.—Foulard and serge were cleverly combined in this simple model

smooth quality. Mauve and white stripes would be suitable for this, and red and white stripes would be most fetching. The skirt is gathered just a wee bit all around the belt, and there are two flounces set on below the knees, each one headed by a straight band of the material. The flounce proper is from 8 to 9 inches wide and is side plaited in half-inch plaits, which causes the flounces to stand out considerably. The blouse comes down in slight fullness on either side from a shirring on the shoulders and has a Toby collar and up-standing plaited double cuffs; the inner plaiting of the silk, the outer one of cream lace with a flat border of cream chiffon about a half-inch wide. The collar and jabot are of the same materials. There is a black patent leather belt and a black hat to go with it with a single white rose backed by green foliage. Such a gown is easy to get up with aid of the seamstress; so that it will not only be practical for readers of this column but it will be found to be a most comfortable costume for oppressive days. Or it could be carried out in a dark foulard or cotton voile, or any of the good summer materials.

ECONOMY IN HATS

Undoubtedly one of the greatest leaks in the income is caused by the injudicious buying of summer hats. When we start the season the things are so lovely and so alluring that we begin to imagine ourselves in actual need of several more hats than is really the case. When one comes to think of it, elaborate summer hats, except for the woman who goes to the smartest resorts like Newport or Bar Harbor, are worn only infrequently, the hard wear and tear coming on the shirtwaist hat for everyday wear or the Panama for sporting uses. Each year women are revelling more and more in absolute freedom from restrictions of formal social life and are giving themselves up to out-of-door sports and diversions. This brings down the needs of the wardrobe, as far as decorative dressing is concerned, to a minimum number of hats. Taking it for granted that you are providing a shirtwaist hat and a Panama or sailor, you will find that two other hats will fill all your needs well. If the expenditure is very limited, have the afternoon hat by all means black. There are lovely shapes to be picked up in the shops, and I have already suggested in a previous article adaptable trimming for a black hat. Tulle, or lace bows, to be changed according to the costume, with a wreath or cluster of flowers for a third change. This hat will do for either muslins or silk afternoon dresses, for church wear, bridge parties or garden parties. For town use or traveling, with a tailored suit, and to be used on automobile trips, the wisest choice is a small toque or turban or continental shape that will stick close to the head and never wabble on account of size. This need have no trimming other than a cockade or pompon, which is to be picked up on the millinery counter in all colors and tones. By cutting down the millinery to four hats, you will get good wear out of all and not have left-overs at the end of the season which have been used only once or twice during the summer and which represent a regretted money outlay. Velvet facings are not only much in vogue, but have taken to themselves the responsibility of the entire hat decoration. For shirtwaist gowns and morning wear, sailor shapes are shown in various colors, red, green, etc., with a straight band of velvet around the crown and no other trimming other than the velvet facing that comes to within an inch of the brim on the inside.

CHIFFON JUMPER

To give a separate blouse a one-piece look with the skirt, which is so requisite for present-day modishness, the chiffon jumper is an excellent invention. In form it is a severely cut little garment, no seam on the shoulder, no tucks or plaits through the body, so that it accomplishes the proper flat look at the shoulders and yoke. The kimona sleeve and the front of the round neck, which is cut quite low, is embroidered in silk braid and floss of the same color as the chiffon. It is to be had in either black or tan for $10.75.

Whether to have one's gowns made to order or to buy them ready made is a question that greatly concerns women of limited incomes, and it is to be decided according to the particular instance. For gowns that get hard, constant usage, such as one's winter tailored suit or afternoon gown, one should not take any chances on materials, for it is an economy in the end to buy the best, which will then wear for several seasons. But when it comes to summer gowns, which seldom get constant wear, it is far better to avail one's self of the attractive ready-made models, for one can do much better by patronizing shops that make a specialty of foulards, muslins, etc. One can find the very newest and smartest French models reproduced at amazing low cost, the materials being effective and durable. For instance, there is at a shop I have in mind, a foulard modeled after a Paris design, which sells for $25. The ground is white with small blue dots very close together, and there is a tunic, also blue, of silk voile. The skirt has a wide box-plaited flounce at the bottom with tunic coming down and falling a few inches over this. In the bodice the tunic continues up to the yoke and is held bib fashion in square points by small brass buttons. These square notches are embroidered in dark blue braid to match. At the neck there is a piping of green, and this appears again on the turn-back cuff of the kimona sleeve, which hangs over a net under-sleeve trimmed on the edge with an up and down plaited ruffle. The gown is to be had in either Dutch or high neck, and comes in various other colors besides the blue and white, such as black and white, reseda green, rose and lavender. At the same shop there is a black and white striped cotton voile made after a French gown. The skirt is striking and very good, a long tunic coming down below the knees at the front, and running off in gradual points on the sides. This is trimmed on its edge by a band of cross striping, and the same kind of band is carried around the flounce just above the hem. The waist is a simple one with long, flat shoulders running off into kimono sleeves. At its middle front there is a band of plaited white net with black chiffon on either side. As the material rounds this chiffon, it is heavily corded in three or four rows and there is an ornament on each side formed of long, heavy corded loops, and the material arranged in a semi-circular figure against the vest. The lace, which is seen in frills at the cuffs and Toby collar, is an imitation of the new silk laces and is a most desirable pattern. At the neck there is a black satin bow. This gown is as distinguished as the most fastidious woman could wish a gown to be. Price $16.75.

No. 5.—The lingerie frill gives a dainty touch to this foulard waist

Linens copied from the designs of French makers are also to be had here. In Copenhagen blue there is a one-piece gown with a very plain tight-fitting narrow skirt and a bodice trimmed in effective embroidery in strong contrast. This embroidery forms a circular band around the Dutch neck and runs off in epaulettes on either shoulder. It is worked in linen thread, and its colors are scarlet, mustard and black with some white. The bodice has an inch-wide tuck extending from the left side down to the belt and appearing again on the skirt, where it carries down to the knees. This tuck is punctuated by tiny gilt buttons in groups. In the bodice, three narrower tucks, not more than half an inch wide, are laid under this wide one, and come again on the right side of the waist, repeating in the back. The sleeve comes to the elbow, and on its cuff are black loops of braid held by gilt buttons. The frock is lovely in white, and is to be had in any other color. In serge it is excellent. In linen, the price is $20.

INEXPENSIVE LINING SILK

It is out of the question to put taffeta linings in one's waists if the purse is at all restricted, for no matter how good the quality, any steady wear goes through them, and the slightest stain of perspiration, should the protectors slip, rots the silk at once. Nor will taffeta withstand cleaning. So it is the wise woman who thinks ahead and purchases something to take its place. Nowadays the substitutes are not the bulky thick stuffs that formerly came under the head of cotton lining, for all kinds of mercerized fabrics are shown that have quite the appearance of silk and are cool and thin. The range of colors includes every tint. An excellent one is a silk and linen lining lawn, at 45 cents, of high lustre and 19 inches wide. Somewhat heavier, but equally silky, is another variety at 58 cents; it is the same width. These linings are just the thing for summer gowns, the materials of which are so inexpensive that it is not worth while to put them over a lining that costs 90 cents or $1 the yard, even if one can afford it. For slips and petticoats these goods are excellent, giving great satisfaction.

No. 6.—Skirts buttoned their entire length are practical for tubbing

No. 7.—Simple skirt having the panel and belt cut in one

No. 8.—Smart linen skirt with a simulated tunic effect

GIRLISH MODEL FOR EMBROIDERED LINEN AND GOOD STYLE STRIPED LINEN MORNING FROCK

FOR "FASHION DESCRIPTIONS" SEE PAGE 52

Smart one piece model of ecru crash made in Russian effect

Simple morning frock in pink and white striped dimity with sash of pink

The panels of embroidery revealed under the arms are pretty in this pique dress

Of checked gingham trimmed with bands of mustard linen scalloped in white

The YOUNGER GENERATION

SUMMER hats for small boys are growing more and more conventional in character, and the absence of pronounced color is approved. One sees worn with the white suits, wide-brimmed up-turned sailors of fine Milan or shaped Panama with white, or black crown ribbons; and the rough-and-ready navy-blue or burnt-straw droop shapes, or straight sailors, for everyday purposes. There is no abomination that can compare in ugliness with the patent-leather hat, and no mother with an atom of taste should punish her child unnecessarily by forcing him to wear it. For girls, the little beguin and cloche shapes, made of Tuscan, or foulard, or coarse straw, and trimmed with cherries or button roses or shirred bands or scarfs—especially the latter for the cloche hats—are preferred, this summer, to the very large shapes; except for special occasions, with feathers for a decoration. In color and combination there is endless variety.

EXAMPLES OF NEW FROCKS

In fact, this variety is visible in children's clothes in every direction, and such charming things as one sees! For morning wear in the country, note the dainty little guimpe frock for a girl of eight years, made of brown-and-white checked gingham, trimmed with bands of mustard-colored linen scalloped in white. The short skirt is kilted and attached to the long, plain blouse cut with kimono sleeves, by a plain front panel, which makes a part of the square yoke, and is amplified to create the belt that is fastened on each side with buttons and buttonholes, and scalloped on all its edges.

Or the other, of pink-and-white striped dimity, trimmed in bands of plain white dimity embroidered in diagonal cross-bands of pink. These bands are set over the shoulders and form full-length panels, back and front, extending also all around the short kilted skirt, the sash of plain pink passing underneath them. A triangle of batiste embroidery is set below the square neck, and bands of it finish the elbow sleeves.

Obviously novel was a fine white piqué frock worn by a girl of eight years, showing a broad box-plait down back and front, and a strip of eyelet embroidery, surrounded by Torchon frilling, one-third of the way down the front. Similar panels of this embroidery were set under the arm on each side, and were surrounded by stitched inch-wide bands of the piqué, reaching from shoulder to hem, that crossed at the belt-line. The broad white belt had a large square buckle in front, and there was a frill of Torchon lace around the neck.

No better model for an écru crash dress could be selected than a little one-piece frock that I saw a girl of seven wearing. It was set with a wide box-plait down back and front, and two full-length side-plaits on the shoulder, that gave the effect of a triple box-plait. Bands of the linen embroidered in blue were placed around the square neck and down the left side of the front, in Russian style, and to finish the sleeves. A belt of the linen was swung quite low, and a smart tailor finish was given to the front fastening, by the use of crash tabs, that crossed the vertical trimming at intervals and served for the buttons. Such a frock is most useful and becoming, and resists the frequent laundering required by incessant white.

KNOWN BY THEIR NAMES

Some of the fanciful names given to children's frocks, this season, are not without interest to inquiring mothers. The little "Dorothy" dress is quite distinctive, and the ease with which it may be fastened, as well as its touches of bright color, have commended it to popularity. A description for making it, as illustrating the modish Russian tendency, was given in this department May 1.

Then there is the "Middy" suit for half-grown girls, consisting of a kilted skirt of cotton reps (not "rep," as incorrectly known in the shops, where burlaps is also ignorantly termed "burlap") or duck or linen or serge, according to preference; the distinctive blouse hangs straight to mid-length, and has no opening save at the collar, where a contrast is usually shown—a white blouse with a navy-blue collar and sleeve-band and strappings on its lower ungathered edge, and vice versa. Of course a shield may be worn, as with any ordinary sailor suit, decorated with the same emblem as the sleeve, but as the suits are frequently worn for tennis or boating or other athletic sports in summer time, the shield is often omitted; a sailor's knot in a Windsor tie of black, to match the hair-ribbon, completing the general scheme suitably. These little suits are sometimes appropriated exclusively for everyday summer wear by girls ranging from six to fifteen years, because of their convenience and comfort.

A NOVEL SAILOR STYLE

The newest sailor garb for girls, however, is known as the "U. S. N." dress, and it is eminently attractive. Made of white reps or poplinette, the little circular skirt fits around with perfect smoothness, its fullness being adjusted by an inverted plait at front, and back, and on each side, these four plaits being stitched in a V several inches below the belt. The blouse is not of the overhang variety, but its fullness is held in place by the permanent belt which is stitched to the skirt, of a contrasting color of galatea, such as red or navy-blue or tan, as the case may be. On the front of this belt are embroidered in white the initial letters "U. S. N." The conventional sailor collar, matching the belt in color, is trimmed with several rows of white cotton soutache and worn with a sailor tie of the collar material. The short open sleeves are banded at the lower edge with this same color, and the shield is embroidered in an emblem of crossed flags done in red, white and blue.

ONE YOUNG MOTHER'S EFFORTS

The efforts of one young mother to break her beautiful baby of the ugly habit of sucking his thumb brought to my notice, recently, a clever device which she had just procured for this purpose. Imagine a ball of perforated aluminum, which is a generous fit for a fat baby's fist, and open on one side. On this open side it is finished with a deep band of soft silk, by which the ball is adjusted and tied to the wrist.

Reverse views of the models shown at top of this page

THREE PRETTY DINNER GOWNS WITH TUNIC DRAPERY

FOR "FASHION DESCRIPTIONS" SEE PAGE 52

SEEN IN THE SHOPS

China and Glass for the Country House—Plated Silver—Household Linens for the Cottage or Bungalow—Summer Blankets—An Excellent Floor Polish—A Serviceable Motor Garment—Plaited Frills for Silk or Chiffon Blouses—Smart Ties of Silk

A SMALL shop in a side street devoted to glass and china is a boon to the fastidious purchaser, for here among other things are silver articles in English plate for country house use, in patterns of the best and a thoroughly reliable ware. In the first sketch we are showing a compote of English plate—one of the high shapes now fashionable with a pierced Greek key border and pierced work at the base. This costs $3.25, and the same is to be had in a low dish at $1.75. The second sketch gives a square basket in the same metal with a rococo open border at $1. Both of these bonbonnieres are very popular and sell in large quantities for country house use in place of solid silver.

OYSTER COCKTAIL GLASSES

In the third drawing is a glass designed for an oyster cocktail, but which may be used also for grape fruit. It is rather a more graceful shape than the long-stemmed grape fruit glasses that always look top heavy. With the cut laurel pattern, as shown, and a plain lining, the price is $11.50 the dozen; with a cut lining to match the outside, $15. For summer use plain glass both inside and out is suitable and costs only $6.50 a dozen, including the inner compartment.

MUSHROOM GLASSES

Covers for mushrooms, such as are shown in the fourth sketch, are most attractive in engraved glass, the bell-shaped top having a pattern of mushrooms and field grasses on its surface. The plate that goes under in white and gold can be had upwards from $4 a dozen, depending upon the quality. The covers in the handsome

No. 2.—Square basket with an open rococo border

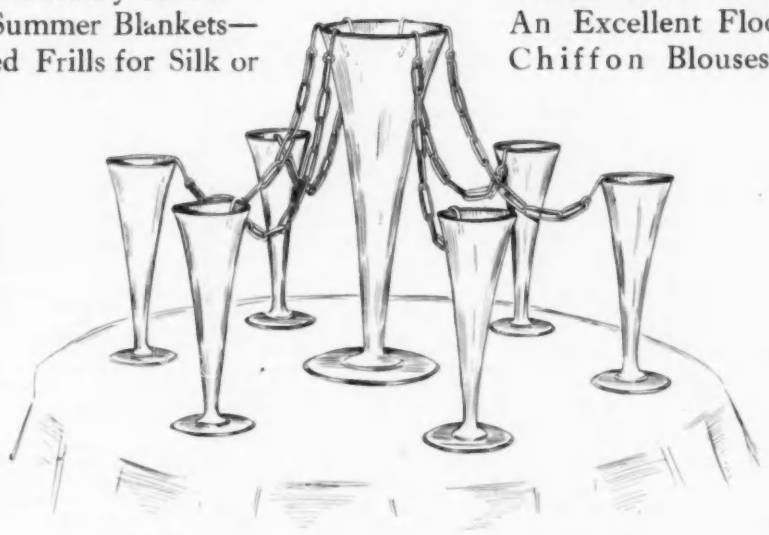
engraved glass are $14 a dozen. Here are artistic sets of porcelain for country use made in imitation of standard Lowestoft designs. The dinner plates shown in the fifth illustration cost $4 a dozen, the entire set of one hundred and ten pieces bringing $38. The pheasant pattern which is chosen for this porcelain is well known and always good.

Also in the same ware is a washstand set of seven pieces at $19, the shapes tall and graceful. Porcelain is most desirable for hard wear, since it is strong, and this pattern can always be replaced if pieces are broken and it is consequently no burden on the housekeeper's mind.

For the table in summer it is a relief to get away from ponderous silver centrepieces which entail labor to keep clean and care to safeguard. To take their place there are lovely jardinieres in porcelain like that shown in the sixth sketch, the French design of open straight lattice being bordered and festooned in delicate garlands of French bronze. There is a pottery jar inside to hold the flowers or plant. Price $7.

CROWN STAFFORDSHIRE CHINA

Real bargains in most desirable china are to be had in baskets for flowers, lovely designs latticed and woven into charming shapes, with gaily colored blossoms in relief on the edge. There is no other shop in town where these are to be had in genuine china for the reasonable prices asked for them here, which are $10.50 for the 8-inch size shown in the seventh drawing



No. 8.—Effective glass centerpiece connected by glass chains

and $7 for the smaller. There are handles of woven green twigs with roses, forget-me-nots, pansies, etc., scattered around the border. These are made in every conceivable variety of bird and fowl and are in favor for bric-a-brac and ornaments. They are conscientious reproductions in coloring and finish of the real Dresden birds and cost from 50 cents to $7, according to size and variety. There are parrots, ravens, cocks, etc., to suit every taste.

EFFECTIVE GLASS CENTREPIECES

The eighth sketch gives a centrepiece, an arrangement of six small glass vases around one tall one at the centre, connected by glass chains draped from one to the other, which is charming for summer decoration. The glass is an iridescent optic glass and catches and throws off the light. Flowers never look more attractive than in such a setting, and the wine glass shapes are splendid ones in which to arrange them easily and effectively. They may be procured separately if desired; the middle vase, which is thirteen inches high, costs $1.25; the others are seven and one-half inches high and cost 40 cents each, while the price of each chain is 30 cents. This makes a total of $5.45, but the entire set complete is now offered for $5.

INVENTORY

There is a book published by experts which is carefully compiled so as to make it easy for every householder to get together her list of furnishings with practically little labor. Everything is most systematically arranged and nothing overlooked. There are 52 pages with an alphabetical listing of various household articles in their several rooms. Then there are special pages devoted to jewelry, glassware, pictures and books, with suggestions as how to accomplish the work most easily. It costs only 50 cents and is a most practical acquisition.

PLATED SILVER FOR COUNTRY USE

Those owners of country houses who in the summer months forego the pomp and ceremony of city life will be interested in a plated ware turned out by a certain firm which is of the best triple plate and made by the same workmen who handle sterling silver. The prices are reasonable and the designs refined and attractive. An idea of their cost may be gained by quoting those for table forks, which sell at $8 a dozen, dessert forks at $7, table knives with plated steel blades and hollow handles at $12. All the necessary pieces for ordinary use, carving sets, etc., are procurable in this quality.

No. 1.—Compote of English plate

MISCELLANEOUS TABLE LINEN

Household linens for the cottage, bungalow or camp are interesting at this time of year, and the shops offer splendid values in goods of lesser elaboration than what is called for by winter uses and entertaining. For the table nothing is more popular than centrepieces and doyleys of Madeira embroidery. It is effective, washes well and the handwork is exquisite. Twenty-five piece sets may be had at prices ranging from $11.50 to $45. This includes a centrepiece, a dozen plate doyleys and a dozen small doyleys. Centrepieces trimmed in Cluny lace have become a standard, and are always in good taste. One in rose pattern of 28-inch diameter costs $5. Six-inch doyleys to match are $3.75 the dozen, the plate size $10.50 and $12. Scarfs for either sideboard or serving table are procurable in a number of sizes ranging from 20 x 36 inches to 20 x 72 inches; the prices of these run from $6 to $11.50. The lace is real French cluny. Tea cloths trimmed in cluny are lovely, and round ones are shown that range anywhere from $12.50 to $55, measuring 45 to 54 inches in diameter. Scarfs in linen embroidered by hand, according to the elaboration of the embroidery, cost from $1.15 to $9.50. The edges are finished either in hemstitching or scalloping.

No. 6.—Porcelain jardiniere with garlands of French bronze

BED LINEN

An innovation in the way of bed spreads has been adopted by those women who aim to equip their linen closet with all that is most desirable and of exclusive design. These are plain bed spreads of lawn, sheer and fine with an inwoven striped border and a wide hemstitching at the edges. These spreads are decorated with beautiful hand-worked monograms in the centre, and nothing could be found more desirable, as they look cool and dainty for bedrooms. Single sizes are to be had for $6; $7.50 for the double bed. The same spreads come with exquisite hand-embroidered designs at from $9 to $9.50 up for the same sizes. There are shams to match, plain ones at $1.75, embroidered ones from $4.50 to 7.50.

Baby pillows have come to be an accepted part of the bed furnishings. Without the pillow the cases come from $6.50 up in lovely hand-embroidered patterns. Real filet lace is much used in these small pillows combined with fine linen and needle work, with a ruffle around the pillow with a wee border of lace. These are costly and range from $7 or $8 to $19.50.

LINEN PILLOW CASES AND SHEETS

Linen pillow cases of splendid quality with a plain hemstitching are $1.35 a pair, these being 22½ x 36 inches. Embroidered pillow cases, those decorated with hemstitching and an outside scalloped edge, cost up to $4.75 the pair. Among the linen sheets there is a bargain at $8 the pair, laundered ready for use and hand hemstitched on the edges. Pillow cases to match these are $2. Other single sheets in linen with machine hemstitching are $6.50. Embroidered sheets are always lovely and are to be had in good designs at moderate figures. A pair in single size, both sheets

No. 7.—Flower basket of china with handles of woven green twigs

embroidered with fleur de lys inside a hemstitching and scalloping, are very reasonable at $9 the pair. For double sheets one may pay anywhere from $9.75 to $13.75 each. A particularly pretty one is a fancy scallop with a dot inside, which sells for $10. Sets consisting of a sheet and a pair of pillow cases, hand embroidered, to match, range in price from $18.50 to $27.50.

COTTON PILLOW CASES AND SHEETS

For the servants' quarters, or camp life, cotton is the practical bed furnishing. Pillow cases with a plain hem in a good standard muslin are 27 cents a pair; hemstitched, 35 cents a pair. These are in the accepted size, 22½ x 36 inches. Single sheets in the same material are 95 cents each in 63 x 99 inches. Cotton sheets with hemstitching are $1.07. For the same in double size the prices are $1.35 and $1.46.

SUMMER BLANKETS

These in all wool, very light weight and of delightful quality, are from $4 to $14 a pair in full size. They are cut singly and bound with ribbon. The same for single beds are from $4.50 to $10. A blanket that has been very much liked within the last few years, since its introduction, is the block pattern, blocked in two colors, white combined with pink, blue, ecru, lavender or nile green. The colors are very soft, and the blankets the daintiest things imaginable. They are bound in a 4-inch taffeta ribbon and cost in the single size, 60 x 90 inches, $15. In double size, 72 x 90 inches, $16.50. They are made in this country and are a combination of California and Australian wool.

SUMMER QUILTS

Quilts are demanded by our summer climate in most localities when the nights are cool. A silk top quilt backed by silkelene with a blocked silk border and filled in cotton, costs $5 in full size. The patterns of the top and underside of the quilt, even though not in the same materials, match exactly. The same thing filled in lamb's wool instead of cotton is $7.50. A very pretty one is in yellow crush roses with a broad yellow border. An all-silk quilt, the top patterned and the back plain silk, is $11.75, filled in lamb's wool. Down quilts cost anywhere up to $35. All these quilts are tufted instead of stitched, which gives a softer surface. For the afternoon nap there are throws in Italian silk in all colors, both light and dark, mostly striped. Prices range from $2 to $7.50.

No. 4.—Attractive mushroom cover of engraved glass

COTTON BLANKETS—TOWELS

Cotton blankets in colors are used for all rough service, and by many people altogether in servants' rooms. Grays, browns, dark reds are shown for these, and they cost from $2.75 to $4.50 each, in a 72 x 84 inch size. The material used for the English print bed spreads is white cotton duck of light weight, and the patterns are in colors; either single tones or lovely combinations of two or more. The designs are flowered, and for bedrooms they are most effective. They cost $1.75 and $2, and come in one size only, 72 x 90 inches. A charming one is in yellow and green; great roses with masses of foliage, and there are many varieties in rose or pink patterns.

Linen huckaback towels with plain hems, hemstitched or embroidered scalloping, range from $3 to $10 a dozen. Individual towels that is small sizes, are really so much more practical than a large towel that is used once and thrown down, that many women are providing their households with the small sizes, which save waste, both in use and laundering. Individual towels of very fine quality cost from $3 to $6 a dozen. At $4 there is a striped towel with a hemstitched edge. Individual towels were first known as baby towels, since they were primarily brought out for infants, but since they have proved their practicality they have been adopted as a standard in the linen closet. Exclusively for the baby, however, there is a small size towel in bird's-eye linen, which is as soft as silk with a patterned edge, at $4.50.

FLOOR POLISH

At this season, when every householder is either preparing the country house or scrubbing or scouring the town house to leave it in order before departure, floors and their treatment are prominent in one's mind. None but the best polish should be used, one which by years of usage has proven itself in every way desirable. It is not brittle, will neither scratch nor deface high polishes like shellac or varnish, and is not soft and sticky like beeswax. It is perfectly transparent, so that if used for years it will preserve the original color and beauty of the wood. It gives a waxed surface which cannot be excelled. It is presented in two forms—one a liquid polish, which is used for repolishing floors and furniture, and a second preparation which gives the waxed finish for floors. Then there is a reviver which is invaluable for restoring the coloring in those parts of a floor which the finish is worn off and the wood looks gray and bleached, or where there are stains from jardinieres, etc. Weighted brushes are provided at small cost by which the polishing is most easily and quickly accomplished. There are various sizes in which the preparations come, costing from 25 cents for the smallest reviver and liquid polish to $4.80 for the largest size of the wax polish. There are at least four sizes in every preparation, so that the needs of any and all households may be met.

CHIFFON POLONAISE

Various colors are to be had in the delightful coats to go over thin gowns. A model that is graceful in outline and handsomely ornamented in embroidery is shown in black with touches of green, old blue or chantecler red, and is procurable also in white and smoke color. The embroidery runs entirely around the edges of the coat and neck and sleeves. The latter are kimono shape with a few very narrow tucks running over the shoulders. At the waist the coat is plaited in under a satin belt which holds it tight and snug against the figure. The fastening is just a little on the left side. Price $15.

MOTOR HABIT

This admirable garment is by no means a hit or miss affair, distinguished merely by such general characteristics as roomy sleeves and protection against the weather. It is cut and designed with the minutest attention to detail and fills every need of the motorist. In the first place it buttons at the back and therefore defends against dust and wind that will sift in when driving at good speed. The sleeve at the wrist is close and tight. The shoulder is so cut that the arm has the fullest sort of play, an epaulette running up to the collar. Despite all this roominess, the garment is so fashioned that one does not present in it the tub-like appearance that makes a caricature of the most graceful figure. At the waist it comes in snug and trig with a broad girdle, whatever fullness is required in the skirt being introduced at the knee. The front panel has on either side full, ample plaits. It is a most comfortable garment to wear and is to be had in all materials — silks, pongees, linens and mohairs and all woolen and waterproof materials. It sells for from $55 and upwards.

PLAITINGS RENOVATED

The extravagance of buying frill plaitings, which have to be sent to the cleaner's as soon as they are soiled, has kept many women from indulging in the pleasure of wearing them. A short time ago I chanced upon a plan by which they might be made as good as new again, with very little trouble or expense. There is a certain little shop that makes a specialty of doing plaiting of all kinds at most reasonable rates. By laundering all soiled frills at home and then sending them to this shop to have the plaiting re-done, anyone will be able to afford several sets of these fascinating dress accessories—so essential a finish to summer frocks.

The prices quoted seem ridiculously small in comparison to a bill from the cleaner's. Ruffles, ranging from 1 to 5 inches, cost 2 cents for every yard (after the frill has been ripped from the band); those from 5 to 7 inches are 3 cents a yard, and so on until 14 cents is charged for anything from 27 to 39 inches wide. Thus an entire set of front frill, collar and cuffs may be brought back to its original freshness for little more than 5 cents. Jabots cost 5 cents a yard. Everything is done while you wait (a matter of 5 or 10 minutes) or, if sent by mail, your order will be filled at once. No better plaiting could be desired, so fine and even is every piece of work sent out. A pamphlet, quoting the prices in full, will be sent by this firm on request.

BLOUSE TRIMMINGS

While on the subject of plaitings, I want to speak of an unusual value quoted for some of the prettiest of plaited frills that are sold by the yard. Of white batiste with a quarter-inch edging in some delicate color (blue, pink, mauve), it costs only 45 cents a yard, and from this length two front frills may be cut. By the laundering process described above, it will be found to last many wearings.

Another style, more delicate in texture, is designed for use on a silk or chiffon blouse, or, better still, over a narrow coat collar. It is of fine net, plaited and edged with a narrow fold of bright-hued Persian silk, price 50 cents a yard. A touch of Persian is also given to a ready-to-wear set of neck and front plaitings, by finishing a frill of white batiste with a half-inch band of the same material printed in Persian colors. Either piece of this set is 50 cents.

No. 5.—Dinner plate decorated in a pheasant pattern

Effective ties to go with low collars come for 50 cents each in a stiff silk of the palm-leaf, Persian design (a brilliant red, the predominating color). These are of the Windsor shape, tying under the chin in a smart, flaring bow.

THE NEW RUG

A rug altogether different from what has hitherto been offered us at moderate prices is the result of a careful consideration of materials and colorings. The problem of what to put on the floor which shall at once be artistic and attractive and not exorbitant in price, is one of the most difficult that confronts the housekeeper. Heretofore, inexpensive rugs have been either poor as to durability or undesirable in coloring. This new rug, however, is of great merit. It is made from rope stock and pure wool yarn, so that it is of sufficient weight for winter use, as well as summer, and yet comes in all the delicate tints, and presents a cool and restful appearance for the hot weather. Its weight is such that it lies flat on the floor, and it wears splendidly. It is possible in these days to purchase furniture that is in every way tasteful and up to the demands of fastidious people, and this rug has been designed in colorings and patterns suitable for the various styles of furniture in use. There are quantities of colorings in both light and dark combinations, and it is a floor covering that cannot fail to meet the approval of fastidious people. For dining rooms there will be found a variety to choose from, in either dark blue and white, red and tan, or red and cream, the latter being excellent also for halls and libraries. There are lighter shades of blue, which are good for upstairs use, also rose-color in many shades, as well as browns and greens. The patterns keep pace with modern modes of furnishing, and are continually added to and changed. The rugs are reversible, which gives a choice between a lighter or darker effect. The sizes and prices are as follows: 6 x 9 feet, $6; 9 x 12 feet, $7.50; 3 x 6 feet, $1.50, and 27 x 54 inches, $1.35.

No. 3.—Oyster cocktail glass

A NEW BATH TOWEL

This is of a texture that has splendid absorbent qualities, its two sides differ in weave so that one absorbs and removes moisture, while the other is used for the rub down. The absorbent texture is deliciously soft and it will not irritate or injure the most tender skin. Its pile is in reality a cotton plush, the ends of the pile being cut instead of looped as one generally finds in bath towels, each of these ends being woven into a ground fabric so that there is no danger of its tearing. The price in a 24 x 44 inch size is $1.25 each; smaller ones, 20 x 26 inches, cost 50 cents. Bibs in this fabric are excellent, as the soft absorbent surface prevents liquids running down and off on to the child's dress. Price 25 cents. One of the most utilitarian uses of the fabric is for the making of broom covers. These are recommended for hardwood or painted floors, mattings, walls, ceilings, etc. They can be washed as often as necessary, and are put on or taken off the broom in an instant. Price 25 cents.

RAINBOW JAPANESE CRÊPE

Rainbow Japanese crêpe is a favorite material with many and its delightful faint soft blendings of tone are certainly fascinating. The fabric has somewhat of a rib, but is of the softest finish imaginable. Its main surface is white shot over with pale shadowings of pink, green, yellow and light blue. Its price is $2 the yard.

NEW LACE PLAITINGS

Very lovely is a plaiting in deep cream color of a straight fine lace edge, about two inches wide, set on net to match. The flouncing is laid in the tiniest possible plaits and it is in great demand for jabot and sleeve ruffles, its entire width being five inches. The price is $3 the yard.

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

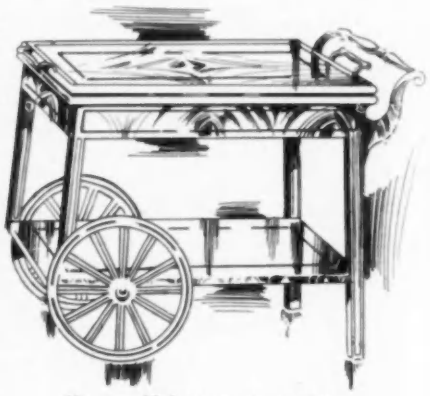
IN THE WESTERN SHOPS

LINENS FOR INFORMAL OCCASIONS—ACCESSORIES FOR THE TEA TABLE—TRAVELING CONVENIENCES—TRIPOD GARDEN LAMP—FOLDING SEWING BASKET

THE out-of-doors table, whether for breakfast, luncheon or tea, affords much scope for the use of color in table linen, which would not be quite appropriate indoors. Indeed, the quaint coloring of foreign table cloths (for they are all the product of other lands) and the glint of brass and copper seem to supply the touch of light necessary to the background of green foliage. A breakfast set of Irish damask has a bold design of Scotch thistles with leaves and hail spots in white on a pale blue ground. The cloth is round, made in several sizes, 48, 54 and 63 inches in diameter, and has a scalloped edge in white embroidery, the same finish being employed on the napkins. This set is also made in yellow and pink coloring; price $7.75, $8.75 and $9.75. Another attractive breakfast cloth has a wide band of Dutch blue woven in the material a few inches from the edge. The design is a conventional one of poppies; the same flower appearing in the colored band in a lighter shade; price $4.50 in a 2 x 2½ yard size; smaller sizes are marked $3.50 and $2.75. A picnic set consisting of cloth and twelve napkins of light damask, all with fringed edges, can be bought for $2.75 per set. There are many designs to choose from, flowers with a Greek key border being a very popular one.

LACE CLOTH DOYLEYS

It has always seemed a pity to hide the beauty of a handsome table with a cover,



No. 1.—Mahogany tea wagon

and it is a welcome fashion which decrees that lace doyleys may be used for luncheon. Irish crochet in cotton thread is particularly

(Continued on page 48)

SEEN ON THE STAGE

"Her Husband's Wife" a Capital Comedy by a New Playwright —Marie Dressler Is Very Funny and Not Very Vulgar in "Tillie's Nightmare"—Interesting Revival of "Jim the Penman"

IF inexperience in the writing of plays gives such capital results as those shown in "Her Husband's Wife," by all means let us have more inexperienced writers. Any doubt concerning Mr. A. E. Thomas's ability vanished speedily when the comedy began, for the audience was straightway taken into the heart of rapid-fire action, clever dialogue and an ingenious dramatic idea. In the mind of the hypochondriacal *Irene Randolph* there remains one mission for her to fulfill before departing this mortal coil. *Stuart*—her dearly beloved husband—must have someone to care for him when she is gone, and with womanly discernment she selects a former chum as the person to take her place when the final obsequies are past.

Had *Emily Ladew* paid greater attention to the detail of personal adornment she never would have been chosen as the future *Mrs. Randolph*, and, as matters turn out, *Irene* is miserable over the affair the moment *Emily* commits herself to the bargain and appears clad in gorgeous attire. "I took her to my bosom and she stung me," says *Irene* in a quavering little voice, to the great amusement of audiences at the Garrick Theatre. The uphappy young wife plunges and flounders wildly to get clear. Dear *Emily* must be released from her promise. It would never do to accept her willingness to sacrifice herself to become *Stuart's* wife, even to oblige her friend, for—confidentially—*Stuart* is not always on his best behavior. He sometimes comes home in a condition the worse for alcoholic excesses, and then—he becomes a wife-beater. He had even poisoned his wife's little dog, the household pet; and on one occasion, when an insufficient supply of cream had been poured into a cup of morning coffee, he had actually flung it at her head.

Was he not a tyrant? asks *Irene*, sitting triumphantly back in her chair to observe the effect of her tales upon *Emily*, who sits next to rich *Uncle John Belden*, and they, who know that she is drawing on her imagination, and are set upon curing her of her maladies and placid determination to shuffle off into the great unknown, maintain that he is not. And by adhering to the bargain *Emily* causes the weak little wife to take a new hold on life, to toss away medicines which she cheerfully admits do her no good, to dismiss osteopaths and to develop fresh interest in matters at hand. If *Mrs. Randolph* had but known *Emily* was in love with *Richard Belden, Irene's* brother, she would have breathed freely, and once that fact becomes public the domestic atmosphere is cleared.

On the first night Laura Hope Crews, as *Irene*, bore away the honors of an admirable performance, and established herself in the front rank of present-day comediennes. Her voice inflection, odd little gestures and innocent mannerisms of the spoiled and worshiped wife were past the shaft of criticism. Another member of the cast who scored was Grace Elliston, for she bounded from a plain and demure maiden into a feminine bird of paradise in the flicker of an eyelash. She was an insulted woman bent upon revenging a slur upon her supposed physical attractiveness, and she won her battle.

Henry Miller played *John Belden* with less skill and displayed sad need of subduing humor which missed the point because it was overdone. Robert Warwick and Orme Caldara, as *Stuart Randolph* and *Richard Belden*, were also too industrious, and yet effective enough in the general scheme of the play. Mabel Bert appeared in an unobtrusive rôle—that of the *Baroness von Harcken*—and walked off with *Uncle John*, who had remained faithful to her for fourteen years. "Her Husband's Wife" is not only clean, clever and comforting, but is rather unusual for these days, when lightness surcharges the air.

"TILLIE'S NIGHTMARE"

TILLIE is such a big-hearted, wholesouled person that we are genuinely glad her dream is so pleasant. In point of fact the nightmare part of it is utterly misnamed, for according to most dictionaries a nightmare is an oppressing condition of sleep. Certainly, in *Tillie's* case there is nothing of this sort. Buoyant fancy never soared to greater hights than does the super-active mind within her slumbering frame, and during these moments this overworked girl thoroughly enjoys herself. The colored supplements of the Sunday newspapers are really responsible for what happens, because *Tillie* is reading them when she drops asleep. And in the course of the subsequent events that take place at the Herald Square Theatre a musical comedy of uncommon merit has been developed by Edgar Smith and A. Baldwin Sloane, who are jointly responsible for book and music.

Oddly enough, the story is complete, logical and well developed, and although the comedy element is kept uppermost throughout, a well-defined vein of pathos—sincerely touching—crops out at strikingly opportune times. "Tillie's Nightmare" is of a certain amusement class, yet wholly different, and its popularity has leaped in a single bound to the top rung of the ladder of approbation. The cast is exceptionally well balanced, the scenery and costumes adequate and the array of "femininity" attractive.

Yet, for all this, the presence of one member of Lew Fields' company is absolutely essential to the success of the production, and that one is Marie Dressler. Without her it would fall into the byway of the commonplace, but with her it reaches a mark that the scores of creative and producing minds, which are straining every nerve for public approval, have made it difficult to attain. In so capably cast an organization it may seem strange that one person should be "the whole show," yet this is precisely the position Marie Dressler occupies. She throws her generous measure of avoirdupois into the swirl of things with unvarying constancy during every performance, and she keeps her audiences bubbling over with laughter most of the time. For once she has subordinated coarse methods. It is not often that she offends good taste, and when she does she is still funny. No one could help laughing when *Tillie* stumbles into the threadbare dining-room of her mother's village boarding house, and there is amusement of various degrees when she falls asleep after the real action has begun in New York. One laughs at and with her during her struggles to find her country sweetheart and when, after having discovered him at the head of a large drygoods store, she marries him and takes the employes on a yachting trip as her honeymoon.

Tillie becomes exceedingly sea sick, and hopelessly despondent, until a kind friend suggests champagne as an antidote to nausea, and then a too liberal use of the sparkling medicine gives Miss Dressler opportunity for an unrestrained display of facial contortions in an effort to convey her most inward emotions. She then falls overboard, pulling her husband with her, and the next period of the nightmare centres about Paris, where her heart's desires are accomplished, because *Tinker's* aeroplane flies to victory, and ambassadorial promises are secured that her mother shall be awarded her share of the fortune she has so long tried to get from the unscrupulous English.

Under the circumstances Miss Dressler may consider as unimportant her recent unpleasant experiences in London, and if she will persevere along lines of humor unrelated to coarseness she may reserve a unique place for herself in the American field of musical comedy.

Marguerite Clark and Thurlow Bergen in "Jim the Penman"

"JIM THE PENMAN"

"JIM the Penman," that staunch old melodrama of erstwhile days, is thrilling anew hearts that throbbed under its influence twenty years ago, and touching others whose play-going period has begun since Sir Charles Young's handiwork was shelved. Now that revivals have become the thing, and with the easy win of "Caste" shedding its shadow before, W. A. Brady's announcement of the intended production, with an all-star assemblage, was anything but unwelcome. And judging from the attendance at the Lyric Theatre since the initial performance of this detective drama there must have been many impatient for the first presentation. Certainly on its first night there was an abundance of enthusiasm, and subsequent productions of the play have brought proportionate demonstrations — some of them, no doubt, because "Jim the Penman" was thoroughly popular in its time. In comparison with dramatic material of the moment, perhaps few would care to have our successful dramatists turn out work of similar sort, but as an example of the decade in which it flourished it serves a distinct purpose, and the excellence of the production assists in covering some of the weaknesses of construction, and the thinness of the dramatic fibre.

Two members of the organization—John Mason, as the detective, *Captain Redwood*, and Florence Roberts, in the rôle of *Mrs. Ralston*, the forger's wife—distinguished themselves. Mr. Mason's polished skill made *Redwood* a flesh-and-blood character of today—a man of the moment, acting naturally under a series of circumstances as might be expected—and Miss Roberts found an opportunity to provide a clearer glimpse of her actual abilities, which have been clouded on her previous appearances in New York because of inadequate plays and rôles. She played with directness and simple earnestness, and her reward came in spontaneous recognition from an audience habitually chary of such bestowal.

In perfect truthfulness it cannot be said that Wilton Lackaye was thoroughly satisfying in the part of *James Ralston*, the principal cause of all the fuss. Excess simulation of emotion too frequently plunged him into deep dramatic waters, and an unrestrained desire to do more than was necessary often worked to his disadvantage. Toward the close of the play, however, Mr. Lackaye's acting was more natural, and then he became effective. Theodore Roberts was bluff and robust as *Baron Hartfeld, Ralston's* German confederate, and Louis Massen (the single member of the original cast) was a competent *Dr. Pettywise*.

The character of young *Lord Drelincourt* was undertaken by Thurlow Bergen, a player whose appearance imposed an immediate handicap because of his maturity, and the younger *Ralstons, George* and *Agnes*, were capably handled by Ernest Glendenning and Marguerite Clark. Arthur Forrest, as *Louis Percival*, and Jeffreys Lewis, in the part of *Lady Dunscombe*, also did all that was necessary. It is safe to say that for many years to come "Jim the Penman" will thrill audiences whenever capably presented.

ACTORS' FUND FAIR

A GOODLY number of thousands of dollars dropped into the coffers of the Actors' Fund Fair, recently held at the Seventy-first Regiment armory, in New York, and General Manager Charles Burnham is content. Previous record marks of every description were shattered, and the participants are gradually recovering from a strenuous week which provided novelties of various sorts. President Taft laid aside the duties of state for sufficient time to deliver an address on the opening day, and was properly decorated with a medal fitting to the occasion. There were innumerable booths, presided over by stars of the profession; there were hundreds of feminine players who sold thousands of dollars' worth of tickets that entitled purchasers to hope, and a few lucky ones to draw an automobile, a diamond pendant, or some other article of unique value, and there was a goodly array of prominent social leaders, who parted willingly with their money for a worthy cause.

The Actors' Fund Fair is not unlike the circus. When you have seen one you have a very good idea of what all the rest are like. It is purely a matter of degree, but in the present instance there were more active workers; more interesting things to see, and more satisfaction when it was all over than usual.

Henry Miller and Robert Warwick in "Her Husband's Wife"

MUSIC

REPORTS of the new fields conquered by the Metropolitan Opera Company are floating over from across the sea, and if we may judge by the accounts contained in the news dispatches, there must have been something of a time at the Châtelet Theatre, Paris, when "Aida" ushered in the first foreign season ever undertaken by the American organization. Certain disgruntled French singers, angered because they had been given no engagement, hissed from the gallery on the opening night, and hurled epithets at Arturo Toscanini, who conducted, but many of those who occupied seats in the lower portion of the house were quick to help out the situation by applauding with vigor. Then Mme. Homer—at an opportune lull in the struggle between the factions—proceeded with her singing, and thereafter no insulting interruptions occurred.

As always happens in Paris, on the day following there was a division of newspaper opinion as to the exact worth of the performance given by a company that had traveled over 3,000 miles and brought its own scenery and costumes, to say nothing of chorus members and such stars as Caruso, Destinn, Scotti, Amato, Fremstad, Homer, Slezak and Jadlowker. But to the keen observer it was evident that the concensus of opinion was that the Metropolitan's premier was a wonderful achievement, and within a week the whole city was ringing with praises for the sterling quality of the ensemble; the gorgeous mountings; Toscanini's superlative skill as a musician, and the allied strength of the principals.

With the season nearing its close, Parisians—and others from various countries who have heard opera at its best in the leading houses of the world—declare that the New York variety stands before anything else, operatically. Astonishing recognition, not to mention praise, when one considers that we have captured the enemy in his own stronghold.

Besides "Aida"—with Caruso, Scotti, Homer and Destinn—the operas sung at the Châtelet have been "Otello," "Pagliacci," Puccini's "Manon," "Cavalleria Rusticana" and "La Gioconda" — a broadly representative list presenting the Metropolitan organization in an advantageous light. And, moreover, the work has been done at a disadvantage, because the Châtelet is an antiquated theatre, with a small stage, lacking in mechanical apparatus, and is equipped with a corps of incompetent and lazy stage hands. Indeed it took persuasion, and generous tipping, on the part of Giulio Gatti-Casazza to secure necessary co-operation to make the first public performance on the announced date possible, but afterward matters proceeded more smoothly. However, beyond having gained the approval of foreigners competent to judge in such an instance, the journey of the Metropolitan has accomplished little. General Manager Gatti-Casazza wanted to show the Parisians the sort of opera we have in New York, and his directors were willing that he should do so. Whether other seasons will ensue in future years remains to be seen, but they do not seem highly probable.

Now that Oscar Hammerstein is removed from the American opera field as an independent producer, operating in a house of his own, it will be interesting to observe the precise progress of the art at the oldest and most aristocratic institution in this country. There will be no Manhattan Opera Company another season to compete with the Metropolitan for honors, plaudits and the public's lucre, so that for a year, at least, New York will have but one first rate operatic organization. Still the Metropolitan has promised to supply all the needs of the locality within the precincts of Greater New York, and its allies—the Boston and Chicago Opera Companies—will perform a similar function in the zones surrounding these two cities, while in Philadelphia the Chicago company will share the season with the Metropolitan. The first season of the newly organized Chicago company will open at the Auditorium next November, and at the end of ten weeks will move to the Quaker City to remain for a similar length of time. At the moment the principal concern centers about the chances for financial success in Chicago, where the task of interesting enough of the community in four performances a week for two months and a half is one not to be lightly regarded.

Andreas Dippel is confident that there will be no difficulty on that score, but Mr. Dippel has formed the habit of guessing wrong in such estimates, and just what he will be able to do with Cleofonte Campanini in the conductor's chair is a problem too serious to be disregarded. Both Messrs. Dippel and Campanini like to have their own way. They are aggressive, not super-

(*Continued on page 46.*)

Julia Sanderson in "The Arcadians"

CLEVER SAYINGS

TOM BEACH.—I'm intelligent enough to know the world can't go on without children, but I also know that a child in the house is a great conspiracy against the happiness of man.

TOM BEACH.—Children and trouble are Gold Dust Twins.

BABY MARTHA.—What I wanted to know, and what I finked about, Oh, ever so long, and nobody ever tolded me it, what is horses' bones made of?

BABY MARTHA.—It beats the devil how 'fraid of angels I is!

—*"The Bachelor's Baby."*

FATHER TIME.—Time was, Time used to creep, but since some meddling busybody went and discovered the Americans, they've hustled me till the proverbial stitch in time has become chronic.

SMITH.—Now that I can't tell a lie, I'm utterly ruined for any kind of business in London.

PETER DOODY.—My motto's "Merry and bright," but I don't give way to it.

PETER DOODY.—A hair on the head is worth two in the brush.

PETER DOODY.—I expect when I do get a winning mount, they'll be running the Derby in aeroplanes.

—*"The Arcadians."*

HAWTREE.—A gentleman should hardly ally himself to a nobody.

GEORGE.—My dear fella, nobody's a mistake. He don't exist. Nobody's nobody. Everybody's somebody.

FROM POPULAR PLAYS

SAM GERRIDGE.—There's always something good in women, even when they're ladies.

ECCLES.—May you never know how much more sharper than a serpent's tooth it is to have a marriageable daughter.

HAWTREE.—The morals is a disease, like the measles, that attacks the young and innocent.

—*"Caste."*

AUNT GRETCHEN JANS.—"A woman's sphere is first to be a mother—second to be a good mother. After that she can be a doctor, lawyer, carpenter, society leader or suffragette. But if she isn't a mother first, in a hundred years from now, there won't be any women left to have any spheres."

AUNT GRETCHEN JANS.—"Good mothers don't have time to be selfish; after you've lain all thro' the night with a new born baby whimpering in your arms it won't make much difference whether your breakfast table is decorated with carnations or only food. A woman isn't a woman until she's a mother."

PHIL CARTWRIGHT.—"Having intuition instead of logic the woman is the better equipped; the man is hampered by rules while the woman can bite, kick, hit below the belt and strike in the breakaways."

"MONTY" WARD.—"I want to be a Benedict while I can still walk to the altar. It's no fun being pushed up the aisle in a roller chair."

AUNT GRETCHEN JANS.—"People in New York live on the high speed. They don't even stop at the crossings to toot their horns."

—*"The Spendthrift."*

Fashionable Coiffures Talked About

INTERESTING FACTS ABOUT HAIR. LATEST STYLES AND NOVEL ARRANGEMENTS. FASCINATING EFFECTS FOR EVERY OCCASION

AN all important problem for every woman, desirous of making the most of her personal charm, is the arrangement of her coiffure. For this—the "crowning glory" of the Fair Sex—must be given considerable care and attention, that it may harmonize with each particular type of beauty. No matter how attractive the face may be, no matter how correct in style the hat and costume, the general appearance will lack verve and chic unless the hair is properly dressed.

Even women having an abundant *chevelure* are often incapable of arranging their hair in the most becoming manner. While the hair may have unusual natural beauty, the best effects of grace and elegance can only be secured through the care of a competent artiste. Often a deft touch here and there by expert fingers will work out an unusual effect impossible to be obtained in any other way.

As there is an infinite number of types of feminine beauty, so there is an infinite number of beautiful styles in which the hair may be dressed. A competent hair dresser will allow his experience and ability to guide him in the choice of a style that will give the face the frame needed to bring out its individual charm and beauty.

Every woman knows, too, that plain features may be softened, and grace and charm given to any face simply by the skillful arrangement of a neat and harmonious hair dress. Every reader will therefore be interested in hearing of a number of A. Simonson's new and exclusive creations, since they offer unusual possibilities for an attractive setting to every type of face.

Among the most effective of these new coiffures is the PLAIT NATTEE, whose becomingness will make it of instant popularity. The PLAIT NATTEE is wholly charming, for, besides the broad braid which gives various little alluring accessories such as clusters and pendant of curls which fall where the plait terminates, it may be caught up into puffs and pinned down just where you wish them. You will find, too, that this mode admits of delightful ornamentation such as jewelled bandeaux and barrettes, beautiful pins and combs. All are found at the Simonson establishment in unmatched assortment. There is a daintiness and piquancy about the PLAIT NATTEE which delights everyone that sees it.

Then, there is the CAP CASCADE. This dainty little help to the charming coiffure, while exceedingly simple in lines, is the result of much thought by our expert designers. Placed on the crown of the head, the CAP CASCADE adorns the back of the neck with a very pretty cascade of curls, which give to the entire appearance an unusual and dainty effect.

Another beautiful hair dress is the CORONET BRAID or TURBAN SWIRL. The success of this hair dress was indeed assured from the beginning. Simple in design, charming in effect, it has about it that chastened elegance which appeals intuitively to the fastidious. Simplicity is indeed the distinctive feature of the CORONET BRAID, whose effect without being elaborate in design, is none the less extremely elegant.

Fashionable society always demands new ideas. But these must be of refinement and beauty in all things pertaining to one's personal appearance. To meet those requirements in a fashionable coiffure, A. Simonson has inaugurated a most beautiful and becoming hair dress, known as the CAP WITH CURLS. The society leader, as well as the practical woman in general life, have become fascinated with its becoming gracefulness. The refinement, elegance and simplicity which are combined in the CAP WITH CURLS have met with the approval of those who abhor the use of anything which will become over-popular.

In the line of TRANSFORMATIONS, POMPADOURS, HALF WIGS, WIGS and also GENTLEMEN'S WIGS and TOUPEES to cover total or partial baldness, Simonson has for the last 50 years been famous for supplying the most perfect articles to be found in this country or in Europe. Considering the quality of materials and finish, you will find that prices are most reasonable.

All the hair used by A. Simonson is fresh cut and of the finest quality. It is secured from the French peasantry, from whom our expert buyers purchase only the very choicest of the hair submitted for their inspection. Thus we can absolutely guarantee the cleanliness and quality of all goods sold in the Simonson establishment.

You are invited to send a sample of your hair with a request for our estimate and sample of hair to exactly match your own. You will find texture and color identical and prices reasonable. Taking these points into consideration when you compare our goods with those of others, you will realize why the Simonson name on hair goods is an indication of the finest quality and most careful cleanliness, and why our business extends all over the world.

We particularly desire to call your attention to a wonderful process, introduced by Mr. Simonson, which will enable every woman to have hair that is permanently wavy. It is today a matter of record that Simonson's PERMANENT WAVING PROCESS can make any woman's hair curly and fluffy and keep the hair in a naturally wavy condition for a year or more. It does away with the use of curling irons and all artificial paraphernalia and saves endless time and worry. The permanent wave will resist shampooing, dampness and all atmospheric changes. The scalp can be treated, after a permanent wave has been given, without injuring the wave.

In gray and white goods, A. Simonson has the finest and most beautiful assortment obtainable. Our blue white, iron gray and silver gray lines are exceptional for their quality and variety.

A. Simonson also carries in stock a complete line of hair ornaments for every coiffure and every occasion. This collection embraces hair ornaments in real amber and shell, of most exquisite and most exclusive designs. Our hairdressing and manicuring parlors, with expert and carefully trained attendants, are the finest in the world. To properly appreciate the scope of the business, we ask you to visit the A. Simonson establishment at 506 Fifth Avenue, where he has consolidated with his own the former establishment of L. Shaw.

To those living away from New York, we are glad to give our particular attention. Mr. Simonson handles personally out-of-town orders, and you may purchase from us by mail with perfect confidence. We guarantee satisfaction in every respect.

Write to-day for our special illustrated catalogue.

A. Simonson. 506 Fifth Avenue, New York

I Beg to announce my latest creation
The Cap Cascade.

The charm and exclusiveness, together with the simple and exquisite lines of this New Hair Dress, will make it of interest to every woman of fashion.

Write for Illustrated Catalog.

A. Simonson.

506 Fifth Avenue

NEW YORK

A Dish For
His Royal Highness
"THE AMERICAN CITIZEN"

Shredded Wheat Biscuit

with
Red Raspberries

A wholesome, delicious combination for the summer day when the appetite needs to be coddled with toothsome things that nourish and satisfy without disturbing the digestion.

Being made in Biscuit form it is easy to prepare an appetizing, nourishing meal with Shredded Wheat on short notice. No culinary skill or experience required. Simply heat a Shredded Wheat Biscuit in the oven to restore its crispness, then cover with raspberries, or other berries, and serve with milk or cream adding sugar to suit the taste. The porous shreds take up the fruit juices, presenting them to the palate with all the full, rich aroma of the natural berry.

If you like Shredded Wheat Biscuit with berries or other fruits you will like the Biscuit for breakfast with milk or cream. It is the whole wheat steam-cooked, shredded and baked in the finest, cleanest, most hygienic food factory in the world. Two Shredded Wheat Biscuits with milk or cream and a little fruit will supply all the energy needed for a half day's work.

ALL THE MEAT OF THE GOLDEN WHEAT

The Shredded Wheat Co.
Niagara Falls N. Y.

Music.

(*Continued from page 44.*)

abundantly supplied with tact, and doubtless each believes he will be supreme in certain departments which may be encroached upon by the other. When the clashes come—and come they will—Mr. Dippel may discover his position in Chicago to be analogous to that he occupied in New York, when he antagonized Giulio Gatti-Casazza, and is likely to find it not altogether pleasant. As for the attendance at the Chicago performances, it is impossible to predict what it will be, but Bernhard Ulrich is now laboring with the subscription end—which includes the selling of the boxes for the season—and he talks hopefully of a satisfactory outcome. Nevertheless, Chicago has never been consistent in its patronage of opera, and the one factor which appears strongest for the good of the cause seems to rest in the fact that it is Chicago's own organization, which may stir the civic pride sufficiently to discount possible financial failure.

However, it is not possible to overlook the quality of most of the principals thus far engaged. Without exception they were all former members of the Manhattan Opera Company and, with the exception of Mme. Melba and M. Dufranne, their departure from New York caused no heaving sighs of regret. MM. Bassi and Zerola are two tenors who were released by Mr. Hammerstein because they did not measure up to the artistic standard—the former having been a valuable member of the Manhattan organization for a single season, after which he diminished his usefulness by oversinging to an unpardonable extent. M. Zerola never sang a single performance of first rank after his contract with the Metropolitan's rival was signed.

Mme. Cisneros is a contralto of average worth, and a serviceable all-round singer, but the question is—will she satisfy Chicagoans who have been educated to expecting the very best? The same is true of Mlle. Zeppilli, who is a capable light soprano, but one who cannot be termed "great," as it is true of M. Arimondi, an experienced basso who has sung for many years, as his voice now shows. Of course, the Metropolitan and the Boston organizations will occasionally send one or more stars for a few appearances, but even a few chirps from high-priced song birds will not make an opera season.

Frances Alda, the latest singer to be signed as a regular member of the Chicago company, is a reliable dramatic soprano who is certain to give a good account of herself, and there will be a few more principals added to the Chicago roster. In the main, however, it is hard to discover where an even strength has been secured in the "talent" secured for an enterprise which requires the best, if it is to attain lasting success. In fact, viewed in the perspective, the operatic situation at Chicago resembles a weather bureau with all the storm signals set.

MIDSUMMER FASHIONS

The next issue of Vogue will be devoted almost wholly to fashions—the pretty diaphanous gowning for summer days and nights and the smart, trig little tub frocks for morning wear in town or country. Every kind of model for every occasion of the midsummer season will be found here. In a fashion sense this is the most interesting number of the summer months.

In this number the third paper of the series on "The Making of a Horsewoman" by Belle Beach, will be devoted entirely to the correct dress and accessories for riding in summer or winter.

Full installments of the regular departments—Photographs of current society events and Fashions—Fashions—Fashions.

Price 15 cents. **All news-stands**

ON SALE JUNE 23RD.

Summer is the Season You Need a Sweater Coat

Light, warm and easy to carry—it is always smart and unwrinkled when you wear it, even when it has been packed all day in a picnic basket.

SchmidtKnit Sweater Coats

have the jaunty style of a carefully tailored garment. Knit from the finest imported yarn, fit and finish are perfect; styles six months in advance of all others. Your dealer keeps them; if not write us direct.

Sweater Coat Style Book Free

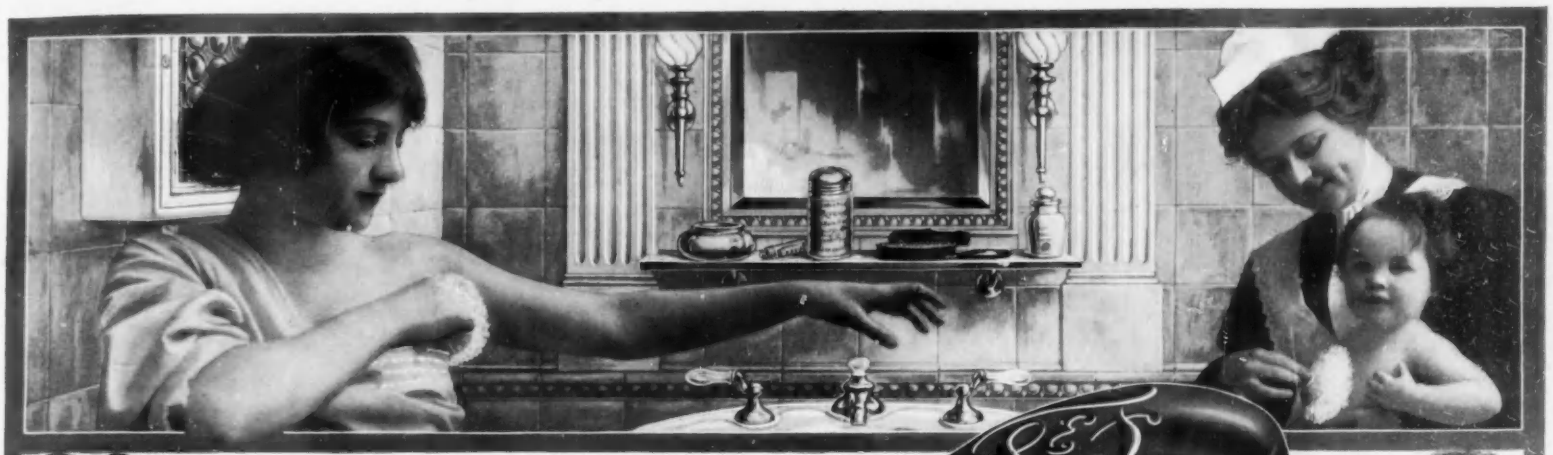
A most interesting little booklet fully describing all kinds of knit goods. Send for it today and learn why the **Schmidtknit sets the style for Sweater Coats.**

THE STANDARD KNITTING CO.
Dept. 21 (9) **Cleveland, O.**

Peasant sleeve one piece costume. Extremely smart and dainty. Fine lawn with stripe of color.

Similar model of white dotted swiss, lace trimmed, and other dainty and attractive midsummer models.

MRS. COPELAND
The Cambridge Building
334 FIFTH AVE. NEW YORK



DOZENS of talcum powders have come under your notice. Some are coarse, some are "soapy," some leave the skin shiny; but the ***one*** powder which has the peculiar fluffiness and freedom from oiliness demanded for women's dainty uses is Lehn & Fink's Talcum.

This is primarily a ***quality*** preparation. It is made of a high grade imported talcum and contains no starch nor adulterant.

So velvety and downy is it that it may be used with a puff, spreading and blending as evenly as the most expensive face powder, yet leaving no semblance of a "powdered" skin. Added to this is the advantage of being able to have it in flesh tint as well as white.

Its unusual fragrance has charmed the most fastidious of American women; they regard its use as a distinct refinement.

It destroys odors of perspiration. A cool, refreshed sensation, an inviting sweetness and wholesomeness of the skin, follow the application of Lehn & Fink's Talcum. Without equal as a baby powder.

Extra large ***glass*** jars, sprinkler top, 25c. All druggists.

Write for Free Sample

Thousands of women use Lehn & Fink's Talcum. If you do not, and wish to learn of its genuine superiority over average talcum, drop a postal for generous free sample.

Another Toilet Use

To Clean White Gloves. Put the gloves on; dip the hands in gasoline and rub together as if washing them. Then sprinkle a liberal quantity of Lehn & Fink's Talcum on a clean towel and sop and rub the gloves in it thoroughly before removing from hands. It dries them quickly, leaves them soft and pliable, restores their original whiteness and in addition perfumes them.

LEHN & FINK
136 William Street
NEW YORK

Ask your dentist about Pebeco Tooth Paste, the kind that saves the teeth by overcoming acid mouth.

White and Flesh Tint

LEHN & FINK'S *Riveris Talcum*

Not the Soapy Kind

Vantine's

The Oriental Store.

At Broadway, 18th-19th Sts.
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THE DISCERNING HOSTESS

of the period captivates her guests and wins everlasting credit by serving the irreproachable Teas and Eastern Delicacies imported by Vantine — they're as distinctive in character as "The Oriental Store" through which they came, yet prices are far from extreme.

They include:

The Vantine Orange Pekoe—the favored Afternoon Tea—in Oriental caddy, $1.00 each. Over 50 other Brands and Blends.

THE VANTINE COFFEES:
Turkish, Yo-Sa
and Mo-Ri Brands.

Wafers, Crackers, Rice Cakes, Crystalized Ginger, Stem Ginger, Orange Glaces, Crystalized Pineapple, Spanish Nougat, Midzuame, Chinese Ginger, Turkish Delight.

Also: Curry Powder, Olive Oil, Chutneys, Relishes, Nutted Cheese and numberless other delicacies *only* to be found at Vantine's.

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Oriental Rugs
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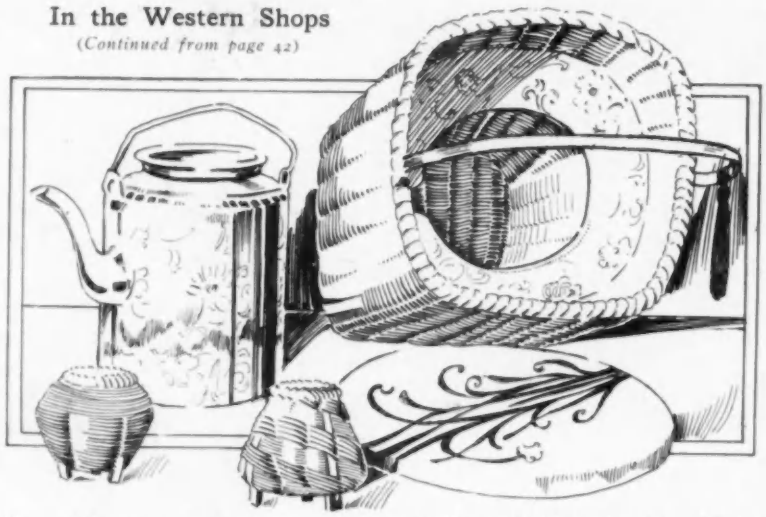
Lanterns

Artist Decorators at your Service for Sketches and Estimates

A. A. VANTINE & CO.
877 & 879 Broadway, N. Y.

In the Western Shops

(Continued from page 42)



No. 4.—Odd tea cosy made of narrow strips of bamboo and little bamboo flower holders

effective on dark, polished wood, and there are some wonderful bargains to be had in this lace at $15 a set. There are twenty-five pieces in each set, including a large centrepiece. Another shop has used French cluny very successfully for this purpose; the doyleys have a small center of linen on which the lace is made. These sets have

No. 3.—Convenient folding work basket of soft leather

thirty-seven pieces, and range in price from $24 to $150.

FOR AFTERNOON TEA SERVING

Where verandas are large and one desires to have as few servants on the scene as possible, a tea wagon, as shown in sketch 1, is a great convenience. Made of mahogany, with fine lines of satin wood for ornamentation, it is a thing of beauty, while two large trays (the top one of glass with a frame of wood and dull brass handles), and the easy rolling wheels, make it a decidedly useful addition to the furniture of the summer home; price $45.

To make tea properly we are told that a tea cosy is necessary, and the idea in sketch 4, borrowed from China, where tea making is an art, is one which will be readily adopted here. It is a basket made of narrow strips of bamboo closely woven, wider strips being used at the top to give the semblance of a pattern. Inside it is thickly padded, a recess being left in the middle for the tea pot. A padded lid fits on top, so that the heat is evenly distributed. The padding is covered with Oriental brocade, the brilliant coloring of which blends well with the warm brown of the bamboo. The handle is decorated with a Chinese tassel of brilliant green; price $5.50.

The woman who prefers to make her own tea out-of-doors will appreciate the value of a small three-fold screen of glass, which keeps the draught from playing havoc with the flame of a spirit lamp. It is about seven inches high, and each panel is framed in silver; the middle one having a carved design of the same metal at the top; price $25.

Tiny baskets of bamboo just large enough to hold a bunch of violets, make a charming spot of color on a porch tea table. They are fitted with feet of wood and stand easily, and have a tin cup inside for water; price 50 cents each.

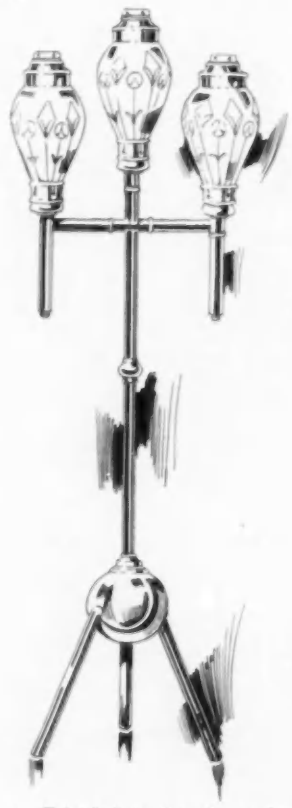
GARDEN LAMP

The original of sketch 2 is a tripod garden lamp of German design and manufacture. It is made of brass, plain or enameled in any desired color, and the globes are of clear glass with a simple design in frosting. Although originally intended for and fitted with candles, the lamp could very easily be wired for electricity, as the stem is hollow; price $35.

FOLDING SEWING BOX

Sketch No. 3 shows a work basket which will fold up into a very small corner of one's trunk when traveling, and will open up into a good sized receptacle for sewing when one settles down for a few days. It is made of soft leather in red or green and is lined with silk. Scissors, needle case and bodkin fit into a ribbon holder on the side; price $7.

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]



No. 2.—Tripod lamp for the garden

A Hint to the Hostess

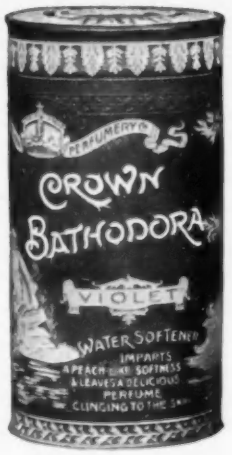
TALKS ON FASHIONABLE CLEANLINESS

TRADE MARK

"The Crown Has It"

BATHODORA

New Traveling Size, 1-4 lb.



In 2 sizes and 4 odors:
Rose, Violet, Crab Apple Blossom and Mitcham Lavender.

¶ The Hostess of today knows that the placing of Crown **Bathodora** in every bath room will be recognized as a graceful attention to the comfort of her guests.

¶ **Bathodora** is a pure fragrant powder that instantly softens and exquisitely perfumes the water.

¶ The experienced traveler welcomes **Bathodora.** Nothing so quickly removes dust and grime from the skin; soothes and refreshes tired nerves and muscles as a warm **Bathodora** Bath.

¶ The modern hostess is justly proud of her immaculate Bathrooms, with their beautifully polished fixtures — the soft towels and delicate soaps. To perfect these luxurious appointments, she adds

CROWN BATHODORA

The powder that looks like fresh snow flakes and smells like Spring blossoms.

¶ **Bathodora** creates a lasting atmosphere of freshness and fragrance; cleanses, beautifies and preserves the skin. Bathodora is the delight of every refined person.

¶ For the Bath Luxurious, use **Bathodora.**

Sold at Dept. and Drug Stores.

If you do not find it readily send us 10c. and dealer's name and we will mail you Generous Sachet Sample (enough for two baths) and also our very interesting "Fashion Book of Perfumes."

Crown Perfumery Co.
of London

Dept. E. 30 East 20th St., New York

Mr. and Mrs. Anthony J. Drexel, Jr., who sailed for Europe on the Kronprinzessin Cecile on Tuesday, May 24th

S O C I E T Y

DIED

Pruyn.—Suddenly, on Tuesday, May 24, 1910, at her residence, 230 State Street, Albany, N. Y., Catalina Ten Eyck, widow of Augustus Pruyn and daughter of the late Herman Ten Eyck, in the 71st year of her age.

ENGAGED

Baxter-Porter.—Miss Gladys M. Baxter, daughter of Mr. Alfred C. Baxter, of Lima, Ohio, to Lieutenant William N. Porter, C. A. C., U. S. A.

Brown-Farnum. — Miss Mary Armit Brown, daughter of Mrs. Frederick Brown, of Philadelphia, to Mr. George Bronson Farnum, of New Haven.

Fairfield - Barr.—Mrs. Lalla Griffith Fairfield, daughter of the late Colin McLeod Griffith, to Mr. James Cummings Barr, of Boston.

Fish - Cutler. — Miss Emily Rosalind Fish, daughter of Mr. Hamilton Fish, to Mr. John Cutler, of Brookline.

Fuller - Vawter.—Miss Dorothy Rathbone Fuller, daughter of Dr. Charles Gordon Fuller, to Mr. William Arthur Vawter, of Evanston.

Goodhue - Cleveland.—Miss Denise Fisher Goodhue, daughter of Mr. Charles Edward Goodhue, to Mr. Reginald McIntosh Cleveland.

Harris - McDowell. — Miss Nancy Evelyn Harris, daughter of Mr. William Hamilton Harris, to Lieutenant John M. McDowell, U. S. A.

Irwin-Crocker. — Miss Helene Irwin, daughter of Mr. William G. Irwin, to Mr. Charles Templeton Crocker, both of San Francisco.

Lord-Murphy.—Miss Zaidee Lord, daughter of Mrs. Charles Lord, of Rye, to Mr. Arthur Murphy.

Morrison-Farmer.—Miss Natalie Morrison, daughter of Mr. David M. Morrison, to Mr. Allan B. Farmer, of Boston.

Robinson-McEwen.—Miss Frances Robinson, daughter of Mr. John Kelley Robinson, to Mr. Paul McEwen, both of Chicago.

Reifsnyder-Clarke.—Miss Marianna Reifsnyder, daughter of Mr. and Mrs. John Milton Reifsnyder, of Westminster, Md., to Lieutenant Thomas Stanley Clarke, U. S. M. C.

WEDDINGS

Blodgett-Bishop.—June 2.—Dr. William E. Blodgett and Miss Mary C. Bishop, daughter of Mr. James L. Bishop, were married on Thursday, June 2, in the Church of the Epiphany.

Boardman-Calef.—June 8.—Mr. Francis Boardman and Miss Anita Calef, daughter of Mrs. Benjamin Shreve Calef, of Boston, were married on Wednesday, June 8, in Trinity Church.

Carpender - Johnson.—June 4.—Mr. Sydney B. Carpender and Miss Louise Johnson, daughter of Mrs. John W. Johnson, were married on Saturday, June 4, in Christ Church, New Brunswick, New Jersey.

Childs-Pontefract. — June 4. — Mr. Clinton L. Childs and Miss Isobel W. Pontefract, daughter of Mrs. James G. Pontefract, of Pittsburgh, were married on Saturday, June 4.

Dorman - Holden. — June 1. — Mr. Roderick Aitken Dorman and Miss Elizabeth C. Holden, daughter of Mr. Edward Packer Holden, of Madison, N. J., were married on Wednesday, June 1.

Elliott-Buckingham.—June 4.—Mr. William Sanders Elliott and Miss Ethel Buckingham, daughter of Mr. John Buckingham, of Chicago, were married on Saturday, June 4, in Trinity Church, Highland Park.

Fahnestock-Bertron. — June 1. — Mr. Snowden Fahnestock and Miss Elizabeth Bertron, daughter of Mr. S. Reading Bertron, were married on Wednesday, June 1, at the home of the bride.

Fortescue-Bell.—June 4.—Mr. Granville R. Fortescue and Miss Grace Bell, daughter of Mr. Charles J. Bell, were married on Saturday, June 4, at Washington. Best

(*Continued on page 50*)

Miss Vivien Gould who was one of the bridesmaids at the Maidstone-Drexel wedding in June

A TASTE CATCH

"Fisherman, fisherman, what have you caught?"

"A taste have I caught," says the fisherman—the taste of Underwood Deviled Ham, than which there is no taste more delicious. For is it not good boiled ham, ground up fine, with mustard and 42 spices? It is.

TASTE THE TASTE

Handy, great, for out-dooring lunches, to wit: bread, can of Underwood, jack-knife—sumptuous repast, quick.

And as a choice morsel for teas, luncheons, card parties, meal emergencies, handy, great, too.

Clean, economical. Small can makes 12 large or 24 small sandwiches. For fifteen cents we'll send you small can to try.

Our luxurious "Cookery News" booklet tells how to make souffles, canapes, hors d'oeuvres, rare bits, salads, scallops,—Underwood Deviled Ham dishes you never thought of.

And our other book, "Underwood's New England Sea Foods," tells of a taste of the sea—of the Salt Sea Taste of Underwood's delicious fried Sardines, dressed with oil, mustard, souse or tomato sauce, clams in their own delectable juice, clam chowder, herring, lobsters, etc.

Before you forget it, send us your grocer's name and we'll send you these books free. And before you forget it, order some Underwood Deviled Ham and some Underwood New England Sea Foods from your grocer.

Wm. Underwood Co., 68 Fulton St., Boston, Mass.

UNDERWOOD DEVILED HAM

Branded with the Little Red Devil

R & S
TRADE MARK REGISTERED
SILK & WOOL POPLIN

FOR the Bride's gown and for every other kind of gown, from a simple two-piece Coat Suit to the most elaborate Evening Costume, the correct Dress Material this year is Silk-and-Wool Poplin.

And there is no other that can compare with R & S Silk-and-Wool Poplin either in perfection of Weave and Texture—in the graceful way it drapes—in Beauty and Variety of Shades—or in its wonderful Wearing Qualities.

80 colors, 5 weights, 3 widths, retailing from $1 to $1.75 per yard.

"Coleen"	*42 in. wide*
"Dubleen"	*40 in. wide*
"Kilarneen"	*40 in. wide*
"Vourneen"	*24 in. wide*
"Arleen"	*24 in. wide*

Sold in the Silk or Dress Goods department. Ask at *both* counters.

Other R & S Silk Specialties are R & S Silk-and-Wool Crepon and R & S Lining Satin—pure dye—guaranteed for two seasons.

Look for the R & S Shamrock Trade-mark on the selvage — our Guarantee of "Satisfaction or New Goods."

If not at your dealer's, write for free samples, shade card and name of nearest R & S dealer.

REILING & SCHOEN
The Silk Specialists
97 Greene St., New York

R & S
TRADE MARK REGISTERED

man: Mr. Kenyon Fortescue. Ushers: Captain Archibald W. Butt, U. S. A., Mr. John Barrett, Mr. Preston Gibson, Mr. Gerald Morgan, Mr. William Hitt, Mr. Newton Gulick, Mr. Gardner Bell and Mr. Julian Ripley.

Forbes-Grinnell.—June 4.—Mr. Alexander Forbes and Miss Charlotte I. Grinnell, daughter of Mr. E. Morgan Grinnell, were married on Saturday, June 4, at the home of the bride.

Gardiner-Poor.—June 4.—Mr. Philip P. Gardiner and Miss Evelyn Poor, daughter of Mr. James Harper Poor, were married on Saturday, June 4, at Easthampton, L. I.

Gerry-Townsend.—May 26.—Mr. Peter Goelet Gerry and Miss Mathilde Townsend, daughter of Mrs. Richard Townsend, were married on Thursday, May 26, at Washington, D. C.

Goddard-Benjamin.—June 4.—Mr. Frederick Worth Goddard and Miss Gladys Torrance Benjamin, daughter of Mr. Park Benjamin, were married on Saturday, June 4, at the home of the bride, at 4:30 o'clock.

Gould-Fisk.—June 6.—Mr. John W. du B. Gould and Miss Evelyn Fisk, daughter of the late Harvey Fisk, were married on Monday, June 6, at Wilburtha, N. J.

Heaton-Brice.—June 1.—Mr. Augustus Heaton and Miss Anna Brice, daughter of Mrs. Ephraim Brice, were married on Wednesday, June 1, in the Church of St. Luke and the Epiphany at Philadelphia.

Livingston-Rodewald. — June 7. — Mr. Gerald Moncrieffe Livingston and Miss Eleanore Rodewald, daughter of Mr. William McNeil Rodewald, were married on Tuesday, June 7, in the Church of the Heavenly Rest.

Hyde-Moore.—June 1.—Mr. B. Talbot Hyde and Miss Edith Moore, daughter of Mr. James Moore, Jr., were married on Wednesday, June 1, at the home of the bride.

McKie-Edson.—June 1.—Lieutenant John William McKie, U. S. A., and Miss Florelle P. Edson, daughter of Mr. Joseph R. Edson, were married on Wednesday, June 1, at Washington, D. C.

Maidstone-Drexel. — June 8. — Viscount Maidstone and Miss Margarita Drexel, daughter of Mr. Anthony J. Drexel, were married on Wednesday, June 8, at London.

Merrill-Rand.—June 1.—Mr. Payson McLane Merrill and Miss Dorothy Rand, daughter of Mrs. George Curtis Rand, were married on Wednesday, June 1, at Far Rockaway, L. I.

Milbank-Fowler.—June 1.—Mr. Dunlevy Milbank and Miss Katharine Sebring Fowler, daughter of Mr. Thomas Powell Fowler, were married on Wednesday, June 1, at St. James's Church at 4 o'clock.

Miller-McCook.—June 1.—Mr. Harry J. Miller and Miss Katharine McCook, daughter of Mr. Willis F. McCook, were married on Wednesday, June 1, in St. Paul's Cathedral, Pittsburg, Pa.

Morgan-Cowdin.—June 4.—Mr. Charles Morgan and Miss Ethel Cowdin, daughter of Mr. John E. Cowdin, were married on Saturday, June 4, in St. George's Church at 12 o'clock.

Oliver-Smith.—June 1.—Mr. George S. Oliver and Miss Laura Smith, daughter of Mr. Persifor Smith, were married on Wednesday, June 1, at Pittsburg.

Sands-Fullam.—May 28.—Mr. Austin Ledyard Sands and Miss Marianna Fullam, daughter of Captain William Fullam, were married on Saturday, May 28, in Trinity Church, Newport, R. I.

Vander Poel-Billings. — June 4. — Mr. William Halstead Vander Poel and Miss Blanche Pauline Billings, daughter of Mr. Cornelius K. G. Billings, were married on Saturday, June 4, at the home of the bride.

Walker-Hines.—June 4.—Mr. Robert Hunt Walker and Miss Amelia Hines, daughter of Mrs. William A. Hines, were married on Saturday, June 4, at New Oxford, Pa.

Wall-Clapp.—June 1.—Mr. E. Donaldson Clapp and Miss Helen Lincoln Wall, daughter of Mr. A. Tingley Wall, were married on Wednesday, June 1, in St. Stephen's Church, Providence, R. I.

Wilson-Borland.—June 8.—Mr. Marshall Orme Wilson and Miss Alice Borland, daughter of Mr. J. Nelson Borland, were married on Wednesday, June 8, in the Church of the Incarnation. Best man: Mr. R. Thornton Wilson. Ushers: Mr. Albert Eugene Gallatin, Mr. Albert L. Hoffman, Mr. O'Donnell Iselin, Mr. Aymar Johnson and Mr. Percy R. Pyne, 2d.

Wing-Burton.—Mry 28. — Mr. Morgan Wing and Miss Elizabeth Burton, daughter of Mr. Frank V. Burton, were married on Saturday, May 28, in St. George's Church, Newburgh, N. Y.

WEDDINGS TO COME

Alexander-Roosevelt. — June 20. — Miss Eleanor Alexander, daughter of Mrs. Henry Addison Alexander, to Mr. Theodore Roosevelt, Jr.; Fifth Avenue Presbyterian Church.

Botsford-Stephenson. — June 22. — Miss Marguerite Kemp Botsford, daughter of Mr. Edward P. Botsford, to Mr. George Whitney Stephenson; Calvary Church, Pittsburg.

Brady-Garvan. — June 9. — Miss Mabel Brady, daughter of Mr. Anthony N. Brady, to Mr. Francis P. Garvin; Albany.

Burgess-Fearon. — June 15. — Miss Elsa Burgess, daughter of Mrs. William H. Burgess, to Mr. Frank Low Fearon; Paris.

Carter-Acheson.—June 22.—Miss Mildred Carter, daughter of Mr. John Ridgely Carter, to Viscount Acheson, in St. George's Church, Hanover Square, London.

Hardenbergh-Chisholm.—June 25.—Miss Sara C. Hardenbergh, daughter of Mr. William P. Hardenbergh, to Mr. Hugh J. Chisholm, Jr.; Bernardsville.

Leupp-Johnson. — June 9. — Miss Kathleen B. Leupp, daughter of Mr. Francis E. Leupp, to Mr. Reginald Davis Johnson; Washington.

McFadden-Sands.—June 23.—Miss Katharine Hynson McFadden, daughter of Mr. J. Franklin McFadden, to Mr. Harold Aymar Sands; Radnor, Pa.

Rolston-Peacock.—June 18.—Miss Jean Rolston, daughter of Mr Louis Bertrand Rolston, to Mr. Clarence Peacock; St. Thomas's Church.

Schwab-Herrick.—June 15.—Miss Amo Schwab, daughter of Mr. Gustav H. Schwab, to Dr. William Worthington Herrick, at the country home of her parents, at Scarborough, N. Y.

Stevens-Bowen.—June 25.—Miss Elizabeth Winthrop Stevens, daughter of Mr. Ledyard Stevens, to Mr. John de Koven Bowen; St. Mark's Church.

INTIMATIONS

Anderson.—Mr. A. A. Anderson has returned from Europe and gone to Greenwich, Conn.

Bliss.—Mr. and Mrs. Cornelius N. Bliss are at Oceanic, N. J.

Brooks.—Mr. and Mrs. H. Mortimer Brooks have had their villa opened at Newport and are expected this week.

Carroll.—On their return from Europe Mr. and Mrs. Royal Phelps Carroll will go to their villa in Newport.

Crane.—Senator and Mrs. Winthrop Murray Crane have opened their villa at Dalton, Mass.

de Navarro.—Mr. Alfonso de Navarro will depart for Europe by the Lusitania July 20.

Dodge.—Miss Grace H. Dodge is visiting her sister, Miss Mary Dodge, in London, England.

Dyer.—Mr. and Mrs. Elisha Dyer, Jr., and Miss Laura Swan will go to Newport for the season in June.

Evans.—Mrs. Robert D. Evans, of Boston has leased for the autumn Mr. Edward L. Morse's villa in Stockbridge. She will arrive about September 1.

Gallatin.—Mrs. Albert H. Gallatin has taken a house in Bar Harbor for the season and will go there the middle of June. Her son, Mr. A. Eugene Gallatin, expects to go to Europe in July.

Gibney.—Dr. and Mrs. Virgil P. Gibney, of No 16 Park Avenue, have opened their country place in Marina Park, Bridgeport, Conn.

Griffin.—Mr. and Mrs, Francis Hoyt Griffin are at Greenwich, Conn.

Hague.—The Misses Hague have opened their villa at Stockbridge.

Harriman.—Mr. and Mrs. Herbert M. Harriman will go to Newport for the season on June 10. Mr. and Mrs. George B. De Forest will arrive about July 4.

Harris.—Mr. John R. Harris sailed for Europe by the Adriatic on June 1.

Hillhouse.—Mr. and Mrs. Charles B. Hillhouse have opened their villa in Newport for the season.

James.—Mr. and Mrs. Arthur Curtiss James are visiting Mrs. D. Willis James, at Madison, N. J.

Kernochan.—Mr. and Mrs. J. Frederick Kernochan and the Misses Kernochan have gone to Bernardsville, N. J.

King.—Miss Georgiana G. King will take possession of her villa at Newport on Friday.

Kountze.—Mr. and Mrs. Luther Kountze are at Morristown, N. J., for the summer.

Jesup.—Mrs. Morris K. Jesup is at Lenox for the season.

Moller.—Mr. and Mrs. Charles G. Moller, Jr., will pass the summer in Europe.

Morgan.—Mr. and Mrs. J. Pierpont Morgan, Jr., have gone to their country home, on East Island, L. I., for the summer.

(*Continued on page 52.*)

FOR THE MOTOR TRIP THE GUEST ROOM YOUR TOILET TABLE

These articles have such superior hygienic and beautifying qualities that leading physicians universally endorse them.

Four preparations including *Alveta Cold Cream, Alveta Skin Food, Alveta Toilet Powder, Alveta Bath Powder* in dainty box for **$1**

Alveta Skin Food is a perfect Massage Cream which removes lines and wrinkles and overcomes Sagging Muscles. Alveta cold cream cleanses and soothes the skin.

Packet sent prepaid on receipt of $1.00. Satisfaction guaranteed or money returned. Write for Booklet.

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McCutcheon Bldg., 347 Fifth Ave., New York

Floor Polish

OF **QUALITY**

If you have never used **Butcher's Boston Polish** on your floors, you do not know what it is to have a Perfectly Finished Floor. There are imitations, but none of equal excellence.

It is the STANDARD in the different trades, throughout the UNITED STATES and CANADA.

When finishing your floors use **BUTCHER'S BOSTON POLISH** and be convinced of its merits

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Wash Frocks

for children and misses fully described in our free 1910 Fashion Book. Smartest designs and material at prices unobtainable at stores—**you buy direct from the manufacturer.**

Write for FREE fashion book and samples to-day to get first selection.

Gabriel Garment Company
26 Grand River Avenue
Detroit, Mich.
Dept. "A"

"HID" A DAINTY TOILET REQUISITE of established reputation. Used immediately after the bath, it

DESTROYS ALL ODORS OF PERSPIRATION

and keeps the pores in a healthy condition. Put up in sanitary tube. Price 25 Cents. Postpaid.

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8 Marietta Street Atlanta, Georgia

LONG SANG TI
CHINESE CURIO COMPANY
298 Fifth Ave., bet. 30th and 31st Sts., N. Y.

Their booklet "V" illustrating the history of Oriental Art and Stones to be worn for good luck on different days now ready.

The Motor Veil Problem
Solved at Last!

AUTARO
MOTOR VEILS

Are Best for Women Who Drive.

A feminine **"Because"**
and three **Reasons** why

The "Because:"

We like ***AUTARO*** Motor Veils because they do not rumple the hair; because they keep our hats on straight; because they help us to look smart and pretty, and—BECAUSE WE DO.

The "Reasons:"

One. The ***AUTARO*** Motor Veil is proof against dust and affords perfect protection to the hair and hat. A ribbon run circular-wise through the Autaro Veil, from back to front, enables the wearer to adjust it instantly over a hat of the largest size—for Paris says that motor bonnets are no longer "the thing."

Two. An ***AUTARO*** Motor Veil is a necessity to every woman who wishes to enjoy motoring to the fullest extent. It affords the user a sense of serene security because the Autaro Veil "stays put". Also, it holds the hat firm, adds to the enjoyment of motoring, and always looks well.

Three. In the ***AUTARO*** Motor Veil you get the full value of the best motor veil obtainable, and the patented idea in addition.

The ***AUTARO*** Motor Veil comes in the finest quality of double-weave chiffon cloth, a yard wide, 3 yards long and in 32 colors, some of which are black, red, white, blue, pink, purple, yellow, champagne, green, buff, etc., etc., etc.

One Quality only, The Best. Price $5.00

For sale at the leading New York shops. If your dealer has not yet ordered his stock of this newest motoring necessity we will promptly supply your immediate needs on receipt of his name and the price.

AUTARO VEIL COMPANY

105 East 15th Street New York

A Carriage, a Bed and a Playroom for Baby

all combined in the "Baby Cariole." Light, easy-running. Readily rolled from room to room, on the porch or lawn. Covered with silver finish screens. Ample room and ventilation.

Baby *Patented* **Cariole**

Simple, light and strong in construction. White enamelled with nickel trimmings. Woven wire springs, sanitary mattress. Set up without tools.

Collapsible into compact form. Nothing to get out of order.

Made by Manufacturers of "Toys that Teach"

Write for descriptive booklet V

THE EMBOSSING CO., Albany, N. Y.

WILLOW CRAFT

is up-to-date in every particular, and far excels reed or rattan furniture in its beauty, fine workmanship and durability.

Send direct to our factory for catalog of 150 designs and prices.

We are the only manufacturers of Willowcraft Furniture.

THE WILLOWCRAFT SHOPS
BOX C
NORTH CAMBRIDGE, MASS.

"Mum"

Takes all the odor out of perspiration

All through the hottest summer day and evening "Mum" keeps body and clothes sweet and clean. It lasts from bath to bath.

Easy to use. Does not injure clothes or irritate the skin. Does not check perspiration or clog the pores.

Has no odor of its own, but gently neutralizes all odors of the body.

25c at drug- and department-stores. If your dealer hasn't "Mum," send us his name and 25 cents, and we'll send it postpaid.

MUM MFG CO 1106 Chestnut St Philadelphia

Prof. I. Hubert's
MALVINA CREAM
"The one Reliable Beautifier"

Positively removes Freckles, Sun-burn and all imperfections of the skin, and prevents wrinkles. Does not *merely cover up* but *eradicates* them. **Malvina Lotion** and **Ichthyol Soap** should be used in connection with **Malvina Cream.** At all druggists, or sent postpaid on receipt of price. **Cream 50c. Lotion 50c., Soap 25c.** *Send for testimonials.*
Prof. I. Hubert, Toledo, O.

Have You a Double Chin?

The **Cloud Chin Belt**

will remove it perfectly. It will also prevent sagging cheeks and correct snoring.

Price $2.00
By mail prepaid
Write for Booklet Dept. G.

MISS CLOUD
Complexion Specialist

Patented
The Flanders, 15th and Walnut Streets, Philadelphia, Pa.

Real Solid Heavy Brass, 14 inches high, 10 wide, $5.50, worth $18.65.

CHARLES BURKE
Foreign Odd Bits
12 West 22d St., N. Y.

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GOWNS & SUITS & WAISTS
LINGERIE & NECKWEAR
BREAKFAST CAPS
LILLY BELL the new dainty perfume

Maison Femina
9 East 33rd St., New York

Hopkins For
AWNINGS DeLUXE Country Homes

In addition to affording perfect protection, are designed to conform to the architectural scheme of your home. They'll outwear two of the ordinary kind, yet cost but a trifle more. The designs are exclusive and are executed in attractive colors. Send for particulars.
JOHN C. HOPKINS & CO., 119 Chambers St., N. Y.
Everything for Motor Boats and Yachts
Catalog No. 25 sent upon request

Society

(*Continued from page 50.*)

Read.—Mr. and Mrs. Clark Potter Read have gone to Greenwich, Conn., for the summer.

Pratt.—Mr. and Mrs. Dallas Bache Pratt and the Misses Pratt will pass the summer in Europe. The wedding of Miss Constance Pratt and Mr. Walter Stillman will be celebrated in October.

Roelker.—Mr. and Mrs. William G. Roelker are at Newport for the season.

Sherman.—Mr. and Mrs. William Watt Sherman and the Misses Sherman are at Newport.

Satterlee.—Mr. and Mrs. Herbert L. Satterlee have gone to Highland Falls, N. Y., for the season.

Stewart.—Mr. Lispenard Stewart has arrived at his villa at Newport for the season.

Stokes.—Mr. and Mrs. James G. Phelps Stokes have opened Chesterwood, their villa, at Stockbridge.

Sturgis.—Mrs. Frederick Sturgis has been visiting Mrs. Frank K. Sturgis at Clipston Grange, Lenox.

Thomas.—Mr. and Mrs. Leonard M. Thomas have returned to their villa at Newport after a brief visit in New York.

Thorne.—Mr. and Mrs. Oakleigh Thorne have gone to their country home at Milbrook, N. Y.

Turnure.—Mrs. David Turnure and her daughter, Miss Mary S. Turnure, sailed on the Adriatic on June 1, to spend the summer in Europe.

Twombly.—Mr. and Mrs. Arthur B. Twombly will go to Spring Lake, N. J., June 15, to remain until July 1, when they go to the White Mountains.

Vanderbilt.—Mr. and Mrs. Cornelius Vanderbilt expect to remain in Newport until the early part of July, when they will go to Europe.

Villard.—Mrs. Henry Villard has closed her house, No. 145 West Fifty-eighth Street and has gone to her country place in Dobbs Ferry for the season.

Westinghouse.—Mr. and Mrs. George Westinghouse have arrived at Erksine Park, Lenox.

Whitney.—Mr. and Mrs. Harry Payne Whitney will arrive at Newport for the season on July 1.

Worthington.—Mrs. George Worthington has opened Bishopthorpe, at Pittsfield.

Wright.—Mrs. J. Hood Wright is at her country place at Fort Washington.

FOREIGN TRAVEL

America.—Sailing Wednesday, May 25: Mr. A. W. Campbell, Mr. H. J. Gray, Mrs. E. J. Gray, Miss Isabella Hay, Mrs. M. M. F. Hill, Mrs. E. E. Hill, Mr. and Mrs. John J. Lewis and Mr. William H. Rhoades.

Berlin.—Arriving Tuesday, May 24: Mr. and Mrs. John A. Hinckley, Mr. John A. Hinckley, Jr., Mr. Charles A. de Lima, Mrs. Sarah B. Leavitt, Mrs. Roswell Miller, Miss Dorothy Miller, Mr. Charles Roberts Miller, Mrs. C. W. Putnam, Mrs. Irving Putnam, Miss Elisabeth Putnam and Mr. and Mrs. Henry H. Weekes.

Bluecher.—Sailing Wednesday, May 25: Mr. and Mrs. D. J. Batchelder, Master David Batchelder, the Misses Batchelder, Professor and Mrs. F. H. Constant, Master Woodbridge Constant, Dr. and Mrs. Alfred Hess and Dr. Richard Jacoby.

Campania.—Sailing Wednesday, May 25: Mr. Frank Cannon, Mr. and Mrs. R. F. Cumming, Mr. and Mrs. Wallace C. Fairweather, Mr. Francis Joseph Graham, Mr. and Mrs. R. L. Harrison, Mr. W. A. W. Melville, Mrs. A. B. Morton, Mr. Howard E. Raymond, Dr. and Mrs. James Whitton and Miss P. Whitton.

Kronprinzessin Cecile.—Sailing Tuesday, May 24: Mr. and Mrs. George J. Gould, Mrs. Charles G. Kingdon, Miss Vivien Gould, Misses Edith and Gloria Gould, Mr. George J. Gould, Jr., Mr. and Mrs. Anthony J. Drexel, Jr., Mrs. William A. Hamilton, Miss Hope Hamilton, Mr. Henry Phelps Case, Mr. and Mrs. William H. Moore, Mr. and Mrs. J. Richard Steers, Mrs. Frank Tilford, Miss Julia Tilford, Mr. and Mrs. Francis S. Gray, the Misses Gray, Mr. Alfred Partridge Klots, Mr. Francis M. Bacon, Jr., Mr. Hamilton Busby, and Mr. George Ehret.

FASHION DESCRIPTIONS

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LEFT FIGURE.—Lovely afternoon gown of black and white crêpon with skirt border and sleeves of white crêpe météore. The bodice is made with deep square revers, cuffs and sash end of Byzantine embroidery. The neck is finished with a turn-down plaited ruffle through which black velvet ribbon is run.

MIDDLE FIGURE.—Dress of voile Ninon and black satin. Bands of hand embroidery, and iridescent glass beads trim. An odd touch is the tiny crossed fichu effect of black satin laid in folds at the front of the bodice.

RIGHT FIGURE.—Of white cachemire de soie. The skirt is laid in fine plaits with a deep border of plaits which run in the opposite direction. The bodice has narrow embroidered straps which cross at the waist in front and then continue around to the back. Plaited frills finish the low neck and short sleeves.

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LEFT FIGURE.—A pretty model in natural color pongee with a Persian border. The skirt is gathered around the hips, and is caught in around the knees with two rows of shirring on heavy cords. The bodice is cut on novel lines, and has cuffs, belt and tiny revers of the Persian. The yoke and collar are of tucked ecru net, and the bows which trim are of Nattier blue satin ribbon.

MIDDLE FIGURE.—Dress of green and white striped voile. The skirt is made with two flounces of different width, each headed by a broad band of material, on which the stripes run in the opposite direction. The bodice is prettily made with frills of broad plaited Valenciennes.

RIGHT FIGURE.—A simple wash dress of white linen trimmed with buttonholing. At the front is inserted a panel of embroidery, and the sleeves are finished with the same embroidery. The skirt fits flat on the hips by means of tucks.

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LEFT FIGURE.—A cool summer frock of embroidered linen with inserts of Valenciennes and fine medallions. The dress is made in princess style at the front, but is put together at the sides and back with a band of linen and lace.

RIGHT FIGURE.—Tailored dress of black and white striped linen which closes to the left side of the front. The straps which trim are of mustard color linen, and the plaited ruffles are of white batiste edged with "picot" of Irish lace. The dress may be worn with or without the detachable collar of tucked white batiste.

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LEFT FIGURE.—Gown of white French mull trimmed with bands and ornaments of Irish lace. The panel at the front of the skirt, and the tucker, are of fine white lace.

MIDDLE FIGURE.—Dinner gown of ivory-white satin with a draped tunic formed of a black Chantilly lace scarf. The bands are of old gold studded with turquoise.

RIGHT FIGURE.—Gown of Nile green crêpe charmeuse, trimmed with a darker green satin which is beautifully embroidered in various shades of green and black.

As Seen By Him

(*Continued from page 19.*)

his fiancée. Vaseli calls him a young man of vicarious temperament, with much "go," who may give trouble, but this was when the said romance was the accredited rumor. Since his marriage he has become a quiet, conservative man, with a conscientious sense of all the proprieties. It is said that the story of his intemperance is an absolute falsehood; he detests society and nouveaux riches of the kind that surrounded his father, and he cares little for his foreign relatives. He is very English, speaking the language without an accent, is a devoted father and husband, takes keen interest in all things British, hates junketings and is most kindly disposed to men of brains who kave made their own fortunes. He cares little for Americans, but has policy enough to be civil to them, and he hates bridge. Queen Mary had a sad girlhood, for her father, the late Duke of Teck, was a most unpopular man, and always in financial difficulties. Indeed at one time everything was sold, and the family had to live in Italy. She has never had anything to do with the "smart" American circle, so that the prospect for future gayeties in London is dim—at least for Americans. The Maidstone-Drexel wedding, for which there are to be ten bridesmaids, is scheduled for the 8th of June.

RECENT ANNOUNCEMENTS

As for the recent engagements in this country, that of Stuyvesant Fish, Jr., to Miss Dick; that of Miss Rosalind Fish, his cousin, to John W. Cutler, of Boston, and that of Marshall Kernochan to Miss Edson are among the fashionable announcements for May.

Let Me Tell You of the Advantages of the

Carpine

Scientific Treatment

for the

Hair and Scalp

also

Massaging
Manicuring

and

Artistic Hairdressing

¶ The Carpine System of caring for the hair, treating the Scalp, Massaging the Face, Neck and Shoulders, Manicuring and Treatment of the Hands as administered by the thoroughly skilled and experienced Operators, at the Sanitary and Exclusive Carpine Treatment Atelier, situated in the heart of New York's Shopping District, is most highly endorsed by all those who have become familiar with this method of healthful Treatment.

¶ The arrangement is such that every room has an abundance of daylight, air and space. All treatments are given under the personal supervision of a physician, and our skilled operators work in accordance with his instructions.

You are cordially invited to visit our atelier any week day between 9 A. M. and 6 P. M. Telephone 5784 Murray Hill.

Carpine Treatment Atelier
149 West 36th Street
Near Broadway
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La Grecque Princess Slip

$3.50 to $35.00

Fits like a tailored gown

This close-fitting, shapely slip makes an ideal foundation for light close-fitting dresses.

Without either drawstrings or gathers La Grecque Slip has the smooth fit of a well tailored gown.

Gives style and grace to the simplest dress.

Beautifully trimmed and of finest workmanship. The flat-felled, double-stitched seams give extraordinary durability to the garment. Mail orders filled promptly.

In Cambric, Nainsook, Chambray, Silk Mull and Silk, $3.50 to $35.00

Van Orden Corset Co., 45 W. 34th St., N. Y.

THE UP-TO-DATE HOSTESS

thinks not only of entertaining her guests with amusements and good cheer, but also of all the little appointments that make the visit a perfect delight to remember later on.

What woman does not feel in a happy mood who when shown to her rooms finds her favorite creams, lotions, and powders on her dressing table—without having had the trouble of bringing her own?

We venture to say that 75% of American hostesses, like their French and English sisters, select Dr. Dys' preparations, knowing them to be the favorites of the most fastidious women of the Smart Set.

V. DARSY, 4 West 40th St., Dept. V, NEW YORK

Send for Dr. Dys' interesting free booklet "More Than Beautiful"

KLEINERT'S *Featherweight*

WARRANTED
THE BEST
KLEINERT
FEATHER WEIGHT

DRESS SHIELDS

Dressmakers Favorite For 25 Years

PNEU FORM

YOU may sit at ease in an armchair and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form.

LADIES who have their dressmaking done at home need not stand for hours, nor undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

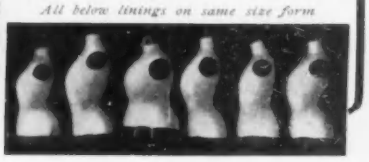
Call and see demonstration, or write for Fashion Book C-24.

When not in use let the air out and pack Form and stand rods in the box base until wanted again, or the Form may be left inflated ready for use.

Inflated lining with petticoat, ready for fitting skirt.

PNEU FORM COMPANY
322 Fifth Avenue New York

All below linings on same size form



YOUR body of to-morrow is *not* your body of to-day. You are not the same man now you were a year ago. You are not a machine that runs only so long—*you're a new man every day.* Every move—every thought—every action consumes some part of the human system.

Nature recreates as you tear down—she struggles daily to maintain your natural supply of nerve force—your accustomed energy—but often you tear down faster than she can re-build. Up go her warning signals—nerves unstrung, sleeplessness, insomnia, indigestion—tokens of serious conditions of nerve exhaustion if you disregard the warnings. That's the time your doctor will prescribe a tonic. You need a revitalizer—a body upbuilder—*you* need

Sanatogen
THE FOOD-TONIC

a scientific combination of just those properties needed to restore nerve equilibrium—Albumen and Sodium Glycero-Phosphate.

It comes to you in the form of a fine white powder easily dissolved in daily beverages—coffee, chocolate, milk, etc.

Write for Dr. C. W. Saleeby's Book "The Will To Do"

It is very interesting reading and contains some vital points about the nervous system and its relation to your every-day health that you ought to know. Dr. Saleeby's international reputation as a writer and thinker is your assurance that it is a book worth while writing for. We will mail you a copy without cost upon request.

Get Sanatogen from your Druggist—If not obtainable from him write

THE BAUER CHEMICAL CO.
51 East 17th Street New York

No. 3.—Odd coffee set with glass tray held by a curved handle

IN THE PARIS SHOPS

THE new shop of an old firm stands on the corner of two great streets, one all sparkling splendor, the other streaming with busy, everyday life. The many windows of this shop, great panes of plate glass, shield from touch but not from sight the beauties inside. First attracted by some striking green ware mounted in silver, I lingered yesterday before these windows many minutes, taking notes for my readers.

A charming green glazed ware I saw shaped into cooking dishes for etherialized kitchens, or for bachelors' suppers and luncheons. There are chafing dishes of different sizes, pitchers, and deep covered dishes shaped in antique form, all designed for the cooking of some sort of nectar. a dinner coffee set for two persons, with porcelain cups and saucers with tiny silver spoons—quaint, with little ebony balls at the ends for handles. The pot, a little cream jug and sugar bowl are all of Sheffield plate. The price is 100 francs. Another similar set shown in illustration No. 3 has the addition of a glass tray—a tiny thing—held by a curving handle, suspended from which are six liqueur glasses.

To a woman tired from a search for "something to give a man," the sight of a charming case of red leather holds a pleasant promise. Inside is an amber mouthpiece for a cigar, another for a cigarette, and the price is 40 francs. Rousing one's traveling instincts, are tea-baskets marked from 95 francs upwards.

The heating lamp and the mountings are of Sheffield plate. (See sketch No. 1.) Chafing dishes of the ordinary size are 125 francs; smaller sizes are 100 francs, and the other dishes are 75 and 50 francs each.

What housekeeping bachelor would not be thankful for a gift of a set of half a dozen knives arranged in a nice leather case? The blades are of best steel; the round, smooth handles are of old, green tinted ivory, copied from English knives of olden times. The price is 25 francs, the same knife with silver-plated blades is 50 francs for a set of six. Forks to match are the same price.

In sketch No. 2 is shown

No. 1.—Chafing dishes and pitcher of green glazed ware

What a promise of comfort they hold to a tea lover who dreads the railroad dining-car mixture called tea! There are porcelain cups, saucers and plates, wicker covered bottles for cream, butter and other necessaries, and silver-plated boxes for goodies. In spare corners are tucked the necessary knives and forks. Such a basket supplies not only tea, but all the necessaries for a luncheon.

In the old shops of Paris it is possible to secure wonderful little bits that put into the hands of clever repairers, may be turned into the most practical uses without in the least losing their artistic value. I have written before of the old blue and white, and

No. 2.—Dinner coffee set of porcelain and Sheffield plate

We Cleanse
Your Gowns Perfectly
In Four Hours

OUR DRY CLEANSING AND DYEING PROCESS will appeal to Women who do not feel disposed to discard a dainty waist, gown or suit just because it is stained or soiled.

Send your elaborate gowns to us and you will be delighted with the results. We pay expressage one way.

Prices moderate. Deliveries prompt.

Manhattan Steam Dye Works, Inc.
Main Office and Works:
252-254 Greene St. Brooklyn, N. Y.
Branches New York and Brooklyn
Telephone Connection

Do You Want the Rosy Complexion of Youth?

Mme. Marie's scientific treatments remove wrinkles, scars, birthmarks, facial defects and restore youthful bloom and charm.

Testimonials from well-known physicians endorse Mme. Marie's work. No acid or surgery used.

Mme. Marie gives her personal attention to all cases. Please write for a personal interview and for full particulars.

An attractive rest cure for ladies under treatment.

MADAME MARIE
47 Montclair Ave., Montclair, N. J.

Send $2 for a large jar of Dermasage—a medicinal astringent compound for contracting and building up the skin. Makes it fair and smooth. Restores flabby skin. Satisfaction guaranteed or money refunded.

black and white jugs—spoils of ancient pharmicien shops, lettered in Latin—turned into lamps with a cretonne shade matching the dim colors of the old jug. While far from common, these are often found at a price of 10 to 12 francs, according to size. A small brass lamp of antique form I recently found in an old Spanish town, paying 2 francs for it, I had turned into a thing of real use, added to its beauty by a modern burner and a shade made of old red and pale yellow toile de Jouy, bound and barred with brass. It could be as easily turned into an electric or gas lamp. This old brass or "cuivre jaune," as the French call the metal to distinguish it from copper, with its wonderful velvety surface gained by generations of use and rubbing that sets it far above any modern metal, makes capital lamps. My design for a pretty and appropriate shade for this lamp was carried out at a little shop on a crooked old street, on the left side of the river—a shop filled with shades of every form and color, in silk, in metal and in painted pasteboard.

In these days of ultra-refinement, the luxury of table appointments is brought to the last degree of elegance. The table is covered with the richest of lace and fine drawn work, laid over some vivid color, like cerise or emerald green. A cloth for a dozen covers, richly embroidered in Renaissance style, is encrusted with twelve medallions done in relief on point de Venise lace, representing a dozen fables of la Fontaine. On another cloth, equally rich, are clever representations of some of the royal chateaux of Europe. Instead of a folded napkin being used to hold the fish or to wrap a bottle, are squares of elegant lace. The richness of these cloths and the variety of them preclude the possibility of giving a price, but the courteous attendants at the house where they are sold cheerfully give prices and information regarding these and others of lesser value. Soaring to the highest figures for these, the prices attached to ordinary things drop lower than those at the popular shops.

In Paris flowers are less used as decorations than tiny objects of art; Tanagra and Dresden figures and bits of mythology are carried out with a group of little statuettes.

Loving originality, many women have taken from cupboards where they have reposed for a couple of generations, beautiful old family silver, restoring it again to use. How preferable it is to modern silver in the perfection of its carving and engraving! By earnest seeking in Paris shops this lovely old silver may be often bought for a mere song. Not long ago, in an old street of a quiet quarter, where old and new things are bought and sold, I happily chanced upon an old hot water pot of Chrystofle silver plate. After the usual half hour of depreciation on one side, and praise of its merits on the other, I secured it at the very low price of 25 francs. It is a stunning thing, standing upon four wide, sprawling feet. Its fat, big bellied space keeps a long time hot the water, milk or chocolate that one uses it for. Above, it rises into a graceful neck, to flare into a generous mouthpiece, topped by its cover, that for a handle is tipped by a carved open flower—a single petaled rose. The joy in the possession of such a bit of artistic beauty finally turned into keen longing to possess its mates, a tea and coffee pot. First I searched the great modern shops of the Chrystofle firm. While extremely expensive, their modern ware, in comparison with the marvelous hand carving on my jug, seemed poor and weak. With it in my mind, they held no attractions for me.

During the flood, one day, picking my way across a muddy street, in a window before me there rose like magic a quaintly shaped silver coffee pot, carved like my precious one. Concealing fiery eagerness under a languid inquiry concerning something else, I examined the coveted pot. I found it more ancient and more distinctive in design even than my silver jug, the ivory handle adorably patiné with time, and the carving even finer. In short, I came away its possessor at the price of 25 francs.

A week or two ago, in a little antique shop in the heart of fashionable Paris, hidden in the corner of a window I glimpsed a teapot that drew me at once inside. It was of the same old French silver and carved all over with the same beautiful handwork. Alas for my purse, the man knew its artistic value and no amount of my usually successful marchander would induce him to lower his price of 65 francs. At last I played my trump card, which, in such cases, is to lay my card on the counter with the careless remark that if he changes his mind he may send the pot to me for 50 francs. In the next morning's mail came a note saying the pot was at my disposal at my price; and now my three beauties, a complete group, stand in close companionship on the buffet of my tiny salle-à-manger.

Women who give frequent bridge parties, or arrange bazaars, are often at a loss to find a variety of small, not expensive, but pretty articles. A shop where such things are shown in quantities is on a lively corner of the great Boulevard in the fashionable shopping quarter—a big shop—literally crammed with all sorts of big and little things that, tempting the purse, suggest needs and desires hitherto unthought of. There are pretty things to use on the table or to decorate it, things for Christmas and other fête day gifts; things for prizes and for the toilette; all in modern, shining brass, copper, silver, glass and aluminum. To begin at little things, are gold-plated porte-ménus at 3 francs; little brass lamps for smokers, 2 fr. 50. Copied from the antique are vases and jugs from 20 fr. upwards. For country houses are stunning candlesticks copied from those used by French peasants in ancient times, 3 fr. 50. Severe and primitive in its straight lines is a brass candlestick of four burners, at 55 francs the pair. Ash trays of patiné-cuivre, decorated with enamel, are 6 francs. There are cork stoppers for bottles, surmounted by amusing figures, wrought by hand in flat, solid brass. One depicts a monkey holding fast to a wine bottle; another has a dachshund squatting on his short legs; a cock valiantly crows on another, and on others crouch timid rabbits with imploring eyes and nostrils that seem to twitch; a cat with the arched back and snarling mouth of war, glares, with her four feet pressed together on the narrow space. These are 1 fr. 25 each.

Boxes for the toilet table or vitrine are lovely, wrought in silver with miniatures of old French beauties, or of great men set in the covers. These are 22 fr. 50 each. Bonbon dishes that imitate exactly the tints of ancient silver are 6 fr. 50. Silver and enamel photograph frames are 9 francs. Who that loves the black dinner-coffee of France would not be glad of a gift of a little *"filtre à café"* in old silver for 22 fr. 50. A convenient little article, that enables one to have a special cup of coffee at any hour of the day, for all that is necessary in addition to the coffee is a little boiling water. And there are stunning copper and brass Russian coffee pots inside a frame, swinging over a special lamp. The prices of these vary with their size, beginning at 15 francs for one large enough to hold three or four cups, to 24 francs of a size to accommodate eight or ten.

One feels the atmosphere of real Japan instantly on entering the door of a colorful shops on the Boulevard, where kimonos and other Japanese garments of every form and degree are sold. What fascinating memories are evoked by the Sadi Yacco kimono—memories of the famous Japanese tragédienne who so triumphantly toured half the world, inspiring wherever she went a rage for Japanese trimmings and gowns. The robe de chambre presented at this house under this name is after the veritable form of those worn in Japan by the upper-class women. Nothing has been altered in cut or fashion—the native originality and grace being carefully preserved. Kimonos in cotton and crêpe begin at the price of 12 francs. In flannel, they rise to 18 francs, and increase in jumps of five or ten francs to 170 francs, according to the value of the material, the beauty of color and design. A kimono of lovely Négasaki silk, lined with brocaded silk to match, is 55 francs. Soft, lovely crêpe de chine, lined with the same brocaded silk, is 150 francs. A delicious manteau a Kawakami is covered with rich embroidery, in rose, ciel, crême and red. This is 90 francs.

CHANGES OF ADDRESS

Vogue wishes to impress upon those of its readers who are going away for the summer, the necessity of sending their new addresses promptly to this office.

As second class mail matter, periodicals are not forwarded like letters. Thus to avoid all delay in receiving your copies of Vogue this summer, be very sure to send us a notification of your new address at least two weeks before you go away.

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A visit of inspection is respectfully tendered

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To the Summer Hostess, Dean's Assortments of Delicious Cakes are of great assistance. Twenty different assortments of Cakes that are dainty and uncommon, and ideal for Afternoon Teas, Luncheons, Dinners, Motor and Yachting Trips, etc. Packed carefully in pasteboard boxes to keep perfectly fresh.

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Tea Time in Wall Street

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We are discovering what the English have long known that tea is a tonic for the tired. Tea stimulates and restores the jaded energies of brain and body.

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ART NEWS AND NOTES

EXHIBITIONS NOW ON

New York. National Arts Club. Summer exhibition of works by former pupils of the Art Students' League. Until Autumn.

Kennedy's. 613 Fifth Avenue. Wood engravings by Dürer.

Ehrich's Paintings by British masters of the eighteenth century.

Lenox Library. Political cartoons of American history.

Astor Library. Photographs from the A. A. Hopkins' collection of portraits by Italian painters.

Buffalo. Albright Art Gallery. Fifth annual exhibition of selected works by American artists.

Cincinnati. Seventeenth annual summer exhibition of works by American artists.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. Until June 30.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

Worcester. Art Museum. Thirteenth annual summer exhibition of oil paintings by living American artists. Until September 18.

A WOMAN'S DESIGN TO COMMEMORATE THE WOMEN OF THE CONFEDERACY

THAT Miss Belle Kinney, an attractive young southern girl, should have won the commission for the Monument to the Women of the Confederacy in an open contest in which sevety-seven competitors participated, and in which hers was the only design submitted by a woman, is not only a distinguished honor, but another illustration of what a change has come about in woman's sphere in the span of one lifetime. Elizabeth Ney, the niece of Napoleon's celebrated marshal, who recently died in Austin, Texas, was the first woman ever admitted for the study of modeling to the art schools of Germany, and it is only with the past decade or two that women of this country have been making names for themselves in this branch of art.

Miss Kinney, who was born in Nashville, Tenn., being herself the daughter of a Confederate soldier, is not only fitted by birth and sentiment to undertake the work of idealizing in art the old soldiers' memory of the angels of the Civil War, but is possessed of wonderful talent, perhaps inherited from her mother, through whom she is descended from Sir Thomas Lawrence, the noted English painter.

Like most persons of genius, at an early age she gave the prophesy of what was to come, for while she played in mud and clay like other children, unlike them she made things, and has been doing it ever since. When only ten years old she modeled a portrait bust of her father for the Tennessee Centennial Exposition, held in Nashville in 1897, for which she was awarded a gold medal, but as there was no art school in Nashville, and she saw no definite way of studying elsewhere, she de ided to go on the stage, for which her talent is as strong as for sculpture.

However, at the age of fifteen, after she had been given a leading part in a local stock company, a noted sculptor, who went to Nashville for a lecture, and charced to be shown some of her work, at once recognized her genius and indicated to her another and perhaps shorter cut to fame.

Upon his suggestion she went to Chicago, and after a few months' work at the Art Institute, while home on a visit, she made the acquaintance of the late Jere Baxter, at that time the most conspicuous man in Tennessee, and asking him to sit for a portrait, was fortunate in securing a good likeness. And when Colonel Baxter died, just as the last spike was driven in the Tennessee Central Railroad, in a competitive contest for a monument to his memory, to be erected by the people of Tennessee, Miss Kinney won the contract. It was upon her success in the making of this statue that she won her reputation at the age of seventeen. The work was done in Chicago, and after its completion in 1907 she again took up her studies at the Art Institute, where she also assisted in teaching the classes in modeling. She had decided to open a studio in New York, but hearing that the question of a Monument to the Women of the Confederacy was to be brought up at the Reunion of the Confederate Veterans, held in Memphis last May, she concluded to change her plans, and entered a model in the competition.

Miss Kinney's design for the monument to the women of the Confederacy

Designs were submitted by Lewis Potter, of New York; Comrade Dupree, of Texas; Ruchstahl, of South Carolina; Armetis, of Italy, and many other distinguished artists, but when Miss Kinney presented her conception of the woman of the war times, it went as straight as a minie ball to the heart of the old soldiers. It was just what they wanted, and had been trying to make the artists understand.

But seventy-six men were not going to give up to one woman without a protest, and the decision was postponed for six months, when, on the 28th of last December, the contract was unanimously awarded to Miss Kinney.

In the life of General Forest is told about a girl of sixteen who jumped on a horse behind him, and went through the thick of the battle to show him a ford of the river where the soldiers could cross. The women knit socks, made bandages, spun and wove clothes, nursed the sick, consoled the dying, and sometimes even had to bury the dead. And it is this spirit, courage and loyalty that Miss Kinney has tried to depict. As may be seen, the monument is composed of three figures. The central represents Fame. On the left is a Conferedate soldier, who with his death grasp is trying to raise, once more, the Confederate flag. On the right a Confederate woman, in an agony of sorrow and love, is placing a palm of victory on his breast, all oblivious of Fame, who, for her devotion to the soldier and to the cause, is putting a crown of laurel on her head. The design is to be of heroic size, with central figure eight feet high, and there are to be ten monuments—one for each southern State, except South Carolina. They are to cost ten thousand dollars a piece, without the base, which will be different for each State—one having proposed to make the group the central figure of a colonnade design which will call for an expenditure of $100,000.

Miss Belle Kinney

GOSSIP

AMONG the pictures exhibited at a most interesting show of works by former pupils of the Art Students' League at the National Arts Club, in New York, are "Queensborough Bridge," by E. T. MacRae; "The Maple," by D. Putnam Brinley; "Lake Louise," by Howard Giles; "Mrs. Ernest Wilten" and "Little Marie," by Wilhelm Funk; "The Cloud Swirl," by Frank V. Dumond; "Bacchanale Repose," by R. V. V. Sewell; and "Plowing," by Edward C. Remick. The exhibition of loaned and owned paintings recently held at the Century Club, New York, contained a number of excellent works by American artists, including "Lake Sanford," "Au Sable Valley," "Honfleur Light," "On Lake Ontario" and "Sea at Villerville," by Homer Martin; "Coast Scene—Ireland" and other landscapes, by A. H. Wyant; "Springtime," by Geo. H. Smillie; "A Hillside," by Ben Foster; two examples by John W. Alexander; "Old Chelsea," by Paul Cornoyer, and water colors by Bruce Crane.

The awards in the competition in sculpture recently held by Mrs. Harry Payne Whitney, for which she gave $700 to be used for prizes, were made as follows: Mural Decoration—First prize, Blendon Campbell; second, Blendon Campbell; third,

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P. Welsh; honorable mention, Arthur Crisp. Figure for Garden—First, Edith Barretto Parsons; second, John Gregory; third, Miss L. Gardin; honorable mention, Harriet Whitney Frishmuth. Drinking Fountain—First, Ed. Minazzoli; second, Edith Barretto Parsons; third, Romolo Rondoni. A third prize was awarded to Edith B. Parsons for an andiron design, but as the jury, consisting of Chester Beach, James E. Fraser, Wm. A. Delano and Howard Cushing, thought none deserving of first and second prizes, these were given to the winners of "honorable mention." In each case the prizes were $100, $50 and $25.

The following officers were elected at the annual meeting of the Pennsylvania Society of Miniature Painters, which will hold its ninth exhibition of the Pennsylvania Academy in November: President, Mrs. Emily Drayton Taylor; vice-president, Mr. Ludwig E. Faber; secretary, Miss A. Margaretta Archambault; treasurer, Miss Sarah Y. McFadden.

For the third biennial exhibition of contemporary American paintings, to be held at the Corcoran Gallery, in Washington, next winter, Senator W. A. Clark has offered a first prize of $2,000, with gold medal; a second of $1,500, with silver medal; a third of $1,000, with bronze medal, and a fourth of $500, with honorable mention. The exhibits will be restricted to works in oil by living American artists not before publicly exhibited in Washington, and the jury of selection and award will consist of F. D. Millet, William Sergeant Kendall, Edward W. Redfield, Frederick P. Vinton and Lewis H. Meakin.

VOGUE POINTS

A BLUE serge tailored suit was nicely touched off by a blouse of dark blue chiffon tucked over mode color satin. The tucks were half-inch and pin tucks alternating, one of the large, then three of the small. There was a very shallow yoke of fancy net lace, a round lace collar edging this as revers, and at the front of the neck there was a tiny cravat of plaited chiffon. With the suit was worn an old-blue straw hat with a big bow of taffeta ribbon on the left and a pink rose in the notch of the brim, which turned sharply up.

One-piece blue serge dresses are not to be outdone by any other frock. They have such smartness and are useful for so many occasions. Pretty for one of these frocks are frills of very sheer white handkerchief linen embroidered on the edge in a pattern of dark blue.

Silver slippers are modish, and one sees them worn with white satin gowns in preference to satin slippers. Silver-colored silk stockings come to match these slippers, and there is no gainsaying the fact that they are extremely pretty on the foot. Some are trimmed in simple bows of silver tissue ribbon; others in rhinestone ornaments. There is a special cleaner that comes for these slippers, and if kept in black tissue paper they do not tarnish easily. Gold slippers are also seen on well-dressed women, and are particularly effective with evening gowns made up with gold embroidery.

Tailored suits are so much longer in the skirt than they were a year ago, that when one occasionally comes across someone in an old suit in the former abbreviated style, the effect is almost ludicrous. The proper length now is not more than two inches off the ground.

Scarfs continue in favor, and one sees many of them as wraps during the first warm weather. At a recent wedding, one elderly matron appeared extremely well in a gray satin gown with a scarf of gray chiffon over her shoulder edged in brown marabout. With black evening gowns, white lace scarfs are very attractive, Spanish blond lace being specially charming over a black costume.

Thin broadcloths in light tones as well as supple satins are lovely for evening wraps that do not require much warmth, cut in just one length of the material about three or three and a half yards long. By catching the edges together a little way from the middle fold one makes a place to fit the back of the neck, leaving a sort of hood to fall behind. This is a model that has been used for some time, but is always good. Straight scarfs of cloth and satin are used also with just one tuck around the edge.

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MINT DELICACIES

THE delicate flavor of mint appeals to all tastes, but Northern cooks do not appreciate this fact as they should, whereas in the South, especially in New Orleans, the cook serves the mint flavor in some novel manner at least once a day, in the dinner or luncheon menu.

She knows the specific value of mint, for it is not only a delicacy that appeals to the taste, but it has also medicinal qualities. Mint beverages in particular have no equal for a stimulating effect on the digestive organs.

The two members of the mint family that grow in our gardens are those with which we are the most familiar. They have the same general characteristics, although they differ in flavor and fragrance. Peppermint thrives luxuriantly by small streams or ditches, while the spearmint is generally found growing in low, moist ground. It is this latter variety that is used in cooking.

The most popular way of making mint sauce to be served with roast lamb, mutton or cold game dishes, requires that the leaves of a bunch of mint (enough to make five tablespoonsful) be chopped and steeped for an hour closely covered in a half cupful of vinegar with two tablespoonsful of sugar.

Mayonnaise is given a new deliciousness by the flavor of mint and is made in a different way from the usual mayonnaise. Heat a cupful of water to the boiling point, add half a tablespoonful of moistened cornstarch and cook until smooth and thick, then add a pinch of salt, a sprinkling of white and black pepper, a few drops of onion juice, five tablspoonsful of the best vinegar and enough essence of mint to flavor nicely as well as to give a delicate green tint to the mayonnaise. Mix in a half cupful of whipped cream at the last moment when tossing the salad together to serve.

An appetizing mint chutney is made with a handful of mint finely chopped, a cupful of seeded raisins, two tablespoonsful each of sugar and tomato catsup, and a little salt. Mix together until the substance becomes juicy, and pass at table in a little sauce-boat. This chutney is a fine accompaniment with cold meats.

Of the many uses to which mint may be put none is more popular than frozen mint. A lemon ice is the foundation of this delicacy. To a quart of ice add two tablespoonsful each of water and essence of mint. Tint a delicate green with a few drops of spinach juice. Blend well with the ice and pack in a mold in ice and salt until ready to serve in small glasses with the meat or game course for dinner.

Another variety of jelly is made with apples and mint. Ripe, juicy apples are cooked until soft, the juice strained from them and an equal quantity of sugar added to the juice. When the sugar is dissolved boil the liquid for five minutes and when it commences to stiffen, sufficient essence of mint is stirred in to give it the right flavor.

The flavor of chopped mint in greater or less quantity combines well with different vegetables and salads. It is especially fine mixed with sliced apples and halved cherries, the chopped mint scattered through the fruit. Serve with a French dressing or a mayonnaise. Cream of peas or potato soup is more appetizing with a little mint added and peas have a decidedly better flavor with a few sprigs of mint cooked with them and removed before serving. This combination gives a taste to the peas that causes Northerners to think that they grow a different kind in the South. Add a little chopped mint to cooked, sliced carrots when serving them in cream sauce.

The old English custom handed down from one generation to another of serving mint sweet crackers with tea is still in vogue in Virginia. These little wafers are made by mixing into a dough six cupfuls of flour, three cupfuls of sugar, one cupful each of milk and butter. Mix together in the rotation indicated, adding a level tablespoonful of baking powder to the flour, the last ingredient being a tablespoonful of chopped mint. Roll the dough out thin, cut into squares and bake a delicate brown. These wafers will keep as nicely as cookies do, and are fine to include in a picnic luncheon or to serve for afternoon tea.

Another idea that is purely Virginian is mint sandwiches that are served from the sideboard as appetizers. The bread for these sandwiches is baked in small baking powder tins, buttered on the loaf and sliced thin. The mint leaves are placed in a wire and plunged into boiling water, drained, minced fine, and when cool creamed with butter. Spread between the buttered bread.

Mint ale is a delicious and refreshing picnic drink if conveyed to its destination packed in ice. Half a dozen sprigs of bruised mint are added to the juice of five lemons, let stand for three hours, then remove the mint and add half a cupful of sugar, or more if this quantity does not make the lemon mixture sweet enough. When the sugar is dissolved add the lemon juice to two bottles of ginger ale and pour into larger sized bottles.

STEERO BOUILLON

STEERO comes in the convenient form of cubes, each of which makes a cup of bouillon. This newest claimant for favor has little beyond the name in common with the dreary commercial commodity known as beef tea, since Steero is prepared as a soup—vegetables and seasoning being added to the meat with intelligence and skill, and consequently it is rich and nourishing. The easy method of preparing the cubes for the table, which consists in merely pouring on sufficient boiling water, makes this an ideal preparation for domestic emergencies. Campers, trampers for health and picnickers, as well as houseboat owners and yacht cruisers will find Steero a most desirable addition to the cuisine, the quickness and ease with which it can be prepared, combined with its small size and the compactness with which it is put up, making it an ideal feature of a living near to nature outfit.

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possesses the unique and delightful feature of being absolutely non-greasy and hence it can be used at any time without injury to gloves or clothing. It is almost immediately absorbed by the skin and leaves none of the unpleasant shiny appearance which follows the use of ordinary creams.

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WHAT THEY READ

ESSAYS ON THE MODERN NOVELISTS. By William Lyon Phelps, M.A. (Harvard), Ph.D. (Yale), formerly Instructor in English at Harvard, Lampson Professor of English at Yale. The Macmillan Company. $1.50.

HERE is no dry-as-dust criticism, but keen, humorous, sympathetic and courageous assaying of values and occasionally enthusiastic praise for the thing that the critic loves. Professor Phelps gives William De Morgan a very high place among contemporary novelists. Tedious, he acknowledges De Morgan to be, but holds him truly great, and that not only as humorist, but as portrayer of human character. He sees in Mr. De Morgan another Dickens, not so much an instance of imitation, rather a reincarnation. We understand better the place the critic gives to De Morgan when we read his paper on Hardy, whom he recognizes as the greatest living master of English fiction. He deliberately accords this praise to Hardy without accepting his pessimistic point of view.

For the fiction of Howells, and for that part of it especially which antedates the Tolstoyian obsession of Howells, Professor Phelps has a warm admiration, but he denies his favorite either poetic skill or critical ability, which is an entirely sound opinion. He recognizes, as we all must recognize, the delightful personality of Mr. Howells behind the outward manifestation of the novelist.

It is interesting to find a New Englander who expects Mark Twain to outlast Dr. Holmes, and who recognizes the epic quality of such a book as "Huckleberry Finn." We cannot help thinking, however, that Professor Phelps should have noted the somewhat obvious quality of Twain's humor.

Stevenson again arouses the enthusiasm of the critic, and he soundly says that the unfinished "Weir of Hermiston" gave promise of being one of the greatest of all English novels. He might have added that here Stevenson for the first time had really found himself, had ceased to experiment in the manner of other men, and spoken in his own individual voice. Professor Phelps fails to note what some of us suspect, that the lighter part of Stevenson already begins to betray a weakness presaging an early doom.

Kipling excites the critic's strong admiration and energetic disapproval. He correctly rates as relatively low the mechanical stories of Kipling's later period, but apparently fails to detect in the "Plain Tales from the Hills" the snobbishness of the Anglo-Indian civil servant.

It is excellent to find a critic who will speak truth of Mrs. Ward, and say, "The novels of Mrs. Ward bear about the same relation to first-class fiction that maps and atlases bear to great paintings." "Lorna Doone" has a paper to itself, and Professor Phelps places Blackmore's masterpiece on a very high plane. It belongs there by virtue of its verity to outdoors and to human character, but we cannot think its frequent blank verse, which Professor Phelps speaks of as only occasional, and does not reprobate, other than a grave blemish in a work supposed to be wrought in prose. It is a pity that young folk and old who waste time on second and third rate novels could not read so just, sound and helpful a book as this on the modern novelists; but why did Professor Phelps discuss Alfred Oliphant and Sienkiewicz, and say nothing of Meredith?

THE GODPARENTS. By Grace Sartwell Mason. Houghton, Mifflin & Co.; $1.10 net.

This novelette, spirited, ingenious, and improbable, but more than cleverly written and saved from any touch of mere farce by recurrent serious sentiment, reads like the first work of a well read and well bred New England woman of interesting mind. Since all these things are true, it is the more surprising to find on the first page a grievous sin against taste in the phrase "a conservatively smart tailor." "Smart" in this sense is a bit of fashionable slang that literature has long accepted, but "conservative" in the sense of "moderate" or "restrained" deserves no such currency, and the derivative adverb is of course equally inadmissible. There are few such errors, however, and the distinguished ease and lightness with which the story is written comfort the hardened reviewer after the gymnastics of current would-be stylists. Jane Merriman is a most successful bit of creative work, and if so much cannot be said for Mr. Durand, "Billy" goes a long way to make up for the rather conventional figure of the elder hero. Angélique really leaves nothing to be wished; she is perfect of her type. When we come to Mrs. Stone, the villain of the play, we have a sense of something almost too portentous for so light a thing as this little story; she is like a sturgeon caught in a shad net. However, she is disposed of early in the plot, and after she has faded out of the *dramatis personae*, all goes swimmingly. Only a very romantic person could have conceived the final main situation of the book, but the improbabilities are carried off with such triumphant grace that few readers will stop to criticize. This little book is very good fun, but the clever author should not be tempted to repeat her own experiment; we have a notion she can do much better. The illustrations by F. Vaux Wilson are unusually well drawn, and if possible even better composed.

FROM THE BOTTOM UP: THE LIFE STORY OF ALEXANDER IRVINE. Illustrated. New York: Doubleday, Page & Co.; $1.50.

Mr. Irvine is that somewhat unusual thing, an Irish socialist. The story of his birth and early struggles is not widely different from that of many peasant-born Irishmen who have sought material success in this country instead of pursuing their own intellectual and spiritual ideals. While yet a youth he enlisted in the British navy as a marine, and a photograph of him at nineteen in uniform shows a strong, fine, sensitive and idealistic countenance. He stood well with the rank and file and also with his superiors, and it is interesting to find this man of uncompromising democracy, after years of discipline in the hard school of toil and disillusioning contact with the smugly comfortable religionists of several New England communities, testifying that he has never been associated with a group of men whose total sum of right living and right thinking was higher than that of his officers on shipboard.

A strong religious bent drove Mr. Irvine into the church, and the same feeling drove him out of it and into socialism. Like most socialists, he is a man of emotion rather than of reason. He is also a man of courage, and when his wealthier parishioners attempted to muzzle him in the pulpit, he risked all in organizing an independent church of poor folk. He tells of this adventure and others similar, of his work as a Bowery missionary, of investigating peonage in the South, of having Jack London speak for socialism before the Yale Union. He also tells of the Rev. Percy Grant and the so-called "parlor socialists" in New York. By pure accident he was present a moment after the bomb explosion in Union Square, and he indicates that the police in their alarm were seized with a frenzy of violence from which he himself barely escaped with his life. Mr. Irvine testifies to the influence for good wrought among radical thinkers by the meetings at the Church of the Ascension.

As an autobiography this book is hardly important, though it reveals an interesting and charming personality, but as a contribution to the accumulating evidence that the strongly emotional and religious aspect of the thing called socialism can assume astonishing varieties of form it is well worth reading. It is the religious feeling that has led Mr. Irvine thus far, and this it is that keeps him from bitterness of thought and expression at a time when many professing his economic beliefs are bitter to the verge of madness.

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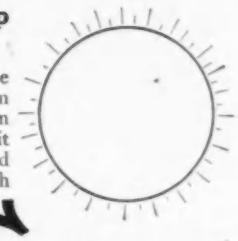

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MR. CARTERET. By David Gray, Author of "Gallops I," "Gallops II," etc. The Century Company; $1 net.

Perhaps Mr. Gray's transplanted Americans are a little less than true to type, but they are most entertaining. Mr. Carteret is an immensely rich ranchman visiting in Great Britain, a breeder of horses, who, when urged, astonishes his British hearers by the confession that his lands in Texas are about a million acres, and elsewhere nearly six hundred thousand. Nothing is funnier in the book than the story of a plot in which Mr. Carteret is particeps criminis, and by which three half-naked American Indians are introduced at a fox hunt. The triumphant importation of Mr. Carteret's American horses furnishes another good story, and there are still others in which love figures with a shy touch of genuine passion. David Gray has either read his Trollope faithfully or studied British rural society at first hand, for his atmosphere is really that of the Trollopian hunting novels, though it would be too high praise to say that his people have the realism of those incomparable books. Spirit, however, and freshness Mr. Gray has in abundance, and these tales are all touched with an agreeable humor. Of course Mr. Gray's society is of the aristocracy, but he manages to indicate the inevitable democracy of the Americans, rich and conventional though they be, when he puts them alongside his hardened British aristocrats.

RECENT FICTION

ANTHONY PARTRIDGE'S new novel, "Passers-By" (Little, Brown & Co., $1.50), is hardly more than a skilful machine-made tale of mystery and crime. This author's two preceding stories, "The Distributors" and "The Kingdom of Earth," belonged to much the same class as does the present romance, but they were written with a dash, originality and cleverness which are almost totally lacking in "Passers-By." The scene of the latest story is modern London. One meets the heroine, Christine, as a half-starved wandering street singer, accompanied by a hunchback with a piano and a monkey. In some strange way the fortunes of this couple appear to be mixed up with those of a brilliant and wealthy English cabinet minister, the Marquis of Ellingham, who, from sundry vague hints, must have formerly while in Paris figured as the leader of a band of blacklegs and gamblers.

Then there is an amiable young man, by name Gilbert Hannaway, who stands for the hero, and by reason of the odd bits of startling information he has acquired, is enabled to exert himself effectively towards the solution of the puzzle. Unquestionably the reader's interest is whetted at the outset and fairly well sustained throughout a maze of exciting events until the end. Not a single character, however, with the possible exception of the poor hunchback, bears the faintest suggestion of reality. In fact, the preponderance of clap-trap and the lack of plausibility and human interest in Mr. Partridge's latest romance tend unmistakably to relegate it to the cheap "thriller" class.

A. C. McClurg & Co., of Chicago, issue Edith Huntington Mason's novel, "The Politician," a story of Chicago and New York, more especially of the latter. The novel opens with a spirited scene at a Republican national convention, but is shortly transferred to New York City and Albany. Some real persons of the political world are mentioned by name, while others are concealed under extremely thin disguises. Miss Mason's hero calls himself a politician, but is really a man with the instincts for higher things and the capacity of self-sacrifice for others and for principle, though he has a pretty turn for practical politics. There is a good deal of genuine life and truth in the scenes and characters of the story, along with curious errors of taste, and a disposition of the author to magnify the importance of what she perhaps would call the aristocracy of Chicago. The unusually well drawn and well composed illustrations by the Kinneys are robbed of half their effect by the vulgar coloring which some publishers of Chicago, who probably underrate their public, think it necessary to employ in popular novels.

George Ohnet, the popular French novelist, known to American readers through the dramatization of his "Ironmaster," and to Italians by the free use of his stories in the feuilletons of the Italian daily press, has written "The Red Flag," which the G. W. Dillingham Company, New York, offer to the public in a translation somewhat formal in style but no doubt sufficiently faithful to Mons. Ohnet's French. The story deals with the labor question, and exhibits the mobility of the French unionist under the influence of clever politicians. A love story accompanies the development of the industrial crisis.

A setting seems to be the first essential of the current popular novel of adventure, and the less familiar the setting to the ordinary reader the better pleased the adventurous author. Bertrand W. Sinclair has chosen for the scene of his new novel, "The Land of the Frozen Suns" (G. W. Dillingham Company, New York; $1.50), the cold empire of the Hudson Bay Company. The adventures of the young hero begin in St. Louis before he has any thought of going to the far north, and are continued without pause until he reaches home, hardened by toil and danger, and ready to enter upon his college course. Robbery, murder, and a few such trifles figure conspicuously in the tale, and there is an interesting triangular situation, done in a fashion to surprise our French friends, who so frequently make use of that motif in fiction. Mr. Sinclair's fights are well done, and the terrific struggle with the frozen north and with the ruthless agents of the great fur monopoly are exciting perhaps in proportion to the reader's ignorance of the region. The rougher folk of the story speak a dialect of their own that may or may not be true to nature. As to Mr. Sinclair's men and women of education, theirs is the accustomed language of the melodramatic stage, and such as no human being employs in real life. If the author could have persuaded himself to tone down the elegant diction of Barreau and Jessie a trifle he would have achieved a realism that some of his scenes now lack.

"Tinsel and Gold" (G. W. Dillingham Company, New York; $1.50) is a novel of English aristocratic life, by Dion Clayton Calthrop, in which we have a variant upon the old theme of the lord who marries an actress and repents his bargain. There are a great many other persons in the story beside the young lord and his magnificent, if somewhat mature, actress wife, but interest centers in these two, and those who enjoy the contrasts of Belgravia and the scenes and persons of the London bohemia will follow the fortunes of the couple and their friends with sufficient interest. There is a great deal of the old, familiar English slang, a device, we take it, for lending an air of unconventional naturalness to the dialogue. The wife is the best thing in the book; she really appeals to the affections of the reader.

"In Old Kentucky" (G. W. Dillingham Company), by Edward Marshall and Charles T. Dazey, is a novel founded upon Mr. Dazey's popular play of the same title. The story of love, hate, revenge, and mystery is somewhat more detailed in the novel than in the play. An unusually attractive frontispiece by Clarence Rowe shows the heroine of the story bathing in a mountain pool.

LITERARY CHAT

IT is announced by the publishers of Mark Twain that Albert Bigelow Paine is to be the official biographer of Mr. Clemens and to be his literary executor along with the daughters of the latter. The biographer would be glad to receive any letters of Mr. Clemens in the possession of his correspondents or others. Such letters will be copied and returned to their owners. Under a recent judicial decision, while a letter is the property of the person to whom it is addressed, the right of publication rests with the writer or his heirs. Mr. Paine may be addressed at Redding, Connecticut.

Mrs. William D. Howells is dead at the age of seventy-three. She was a Miss Mead, sister of the well-known architect of the New York firm, McKim, Mead & White.

Mrs. Mary Walsh, who wrote many plays and novels, and turned novels into plays and plays into novels, died a short time ago, in Brooklyn. A generation ago her novel of Mormon life, entitled "Wife of Two Husbands," attracted considerable attention. She dramatized Charles Reade's novel, "Griffith Gaunt," and "novelized" the once popular play of "Hazel Kirk."

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The first essential of health, not only in person but in surroundings is undoubtedly immaculate cleanliness, and it may be a surprising statement to some, that the bather is not necessarily clean, since alkaline water or impure soap may leave the pores still clogged with waste or impure substance. Some cleansing hygienic lotion or liquid is then useful in successfully combatting these conditions, and one I have in mind is well worth knowing about for this as well as many other reasons. The addition of a tablespoonful in the bath insures protection against infection and at once kills all exhalation from the person without attaching any perfume to the body. It is noticeably refreshing and invigorating without being stimulating, and good for all washing purposes, whether of the face, hands or body. As a disinfectant it is no less worthy of mention than as a deodorizer, harmless in the handling, powerful and positive in its action, inoffensive to the nostril and non-corrosive in character. A good deodorizer of this kind is a luxury and does not mean the killing of one odor by the substitution of one still stronger. This absorbs the objectionable smell immediately and barely makes its own presence known. The liquid in question is used in so many ways and for so many purposes that a whole booklet has been written on the subject, and without looking over the latter it is impossible to gather a just idea of the immense and almost inexhaustible usefulness it offers. The prices are 25 cents, 50 cents and $1 a bottle—the fluid so valuable a possession in every household that I should strongly advise the purchase of at least the smallest size, in order to test its efficiency in one's own particular case.

A new cream awaiting mention comes with great éclat, since it has sprung into the front ranks of favor from the very first, and so far has evoked nothing but praise. It is white and very smooth, in fact unctuous in quality, and we are told that daily use will insure a white, soft skin. Be that as it may, no doubt it will keep the latter in an exquisitely smooth, pliable condition and free it from dust or adhering foreign particles as well as act as a healing agent for sunburn, tan and other irritations. The directions enjoin the purchaser to bathe the face freely at night with warm water, using a flannel face-cloth, and to rinse several times in clear water before drying gently with a soft towel; then to apply the cream freely, using inward and circular movements; massage gently for five minutes and leave on all night, washing off in the morning with warm water followed by thorough rinsings with cold water. This cold douche is always the proper ending when warm water has been used previously, since it closes the pores and braces the muscles. The only exception to the rule is when cream is to be left on the face after a warm-water bathing, for the skin absorbs much more rapidly then and is especially amenable to treatment. The cream in question is inexpensive considering its quality.

How to Reduce Weight Judiciously

(*Continued from page 11*)

this process as nothing else can; but it must be *brisk*, not a slow saunter. Some years ago a celebrated German physician discovered the value of walking up an inclination; for here an effort is required, and not a mere involuntary motion, which becomes mechanical, and is done sub-consciously. When walking for reducing purposes, select streets that have a grade if you are confined to the city, and when in the country take hilly roads.

A word about deep breathing. The diaphragm is the great muscle of respiration, though many of us scarcely use it. With deep and forceful breathing it acts as a powerful pump, dipping down into the abdomen and treating the liver and the other great organs to mechanical massage. As it raises itself into the thorax, it acts in a similar manner upon the lungs and heart and the blood—filled with the life-giving ozone we are taking in with every breath—is speedily sent to the remotest portions of the body by the quickened circulation. So fat is broken down; all the processes in the system are stimulated; waste is eliminated and new life and vigor are gained as the proper weight is gradually reached.

It is not wise to take extensive walks at first; but they may be increased in length and vigor daily. A five-mile constitutional will be nothing after a month, but upon return one must not indulge in a hearty meal, no matter how hungry. This is one of the most frequent mistakes, and usually upsets all the good the walking has accomplished. Satisfy the desire for food and drink with a few biscuits and a little unsweetened lemon water, not indulging in a heavy meal until some hours later.

Twisting exercises are wonderfully beneficial as reducing agents, and the two given are sufficient for anyone if they are done properly and for a sufficient length of time.

EXERCISE I

Stand, loosely clothed, in the open air (upon the roof, on a piazza, or in a room flooded with air). Press the feet so firmly upon the floor that they seem chained to the spot, and let the arms hang loosely at the sides of the body, palms outward. Then make the muscles of the entire body tense as the arms are thrown high up into the air; twist the body *from the waist only* toward the left; bring down the arms and *bend* the twisted waist from right to left backward until the finger tips reach the heel of the left foot. Then relax and assume the first position. Next repeat in the opposite direction, the body being twisted from left to right, and the left side twisting until the finger tips reach the right heel, and then relax and repeat the first movement.

EXERCISE II

Same position, the arms thrust out on a line with the shoulders, and feet firmly on floor. Slowly twist the entire upper body, from the waist only, toward the left. Continue, at the same time making all the muscles tense, until the left shoulder has almost reached the normal position of the right one. Then relax, rest and repeat in the opposite direction, from left to right.

These two simple exercises are difficult at first, because the ligaments are stiff from disuse. As they soften up, however, the complete stretch can soon be made, and wonderful flexibility is attained after the flaccid muscles become firm and proper weight is established.

I do not advocate Turkish and Russian baths or the use of drugs for the reduction of weight. They are dangerous and should only be taken upon the advice of a physician.

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THE WELL-DRESSED MAN

WITHOUT doubt we are far less formal in our dress than we used to be when fashions were more narrow and conventions regulated by strict rule. Indeed, I fear we are becoming a bit careless, or at least that is how we should probably be regarded by the men of the older social régimes. We live at much too quick a pace, most of us, to give great thought to the exact shade of a tie, and even those for whom amusement is the main object of existence find that one thing follows another too fast to permit close observance of the established forms of each. We rush to our offices and from them to take tea at one of the smart hotels, without thought or opportunity of substituting clothes more in accordance with the nice requirements of polite society than tan shoes and soft flannel shirts. Or we run out to some country house or inn for dinner in a motor car, and make the manner of our coming the excuse for our negligée appearance. The restaurants and cafés of our great hostelries are more than quarter filled nightly with men in all degrees of informal attire, short of actual sporting togs, the while the women in those company they appear are elaborately gowned, and as for the dinner coat, its use, especially in summer, seems each year to be becoming more general, rather than more closely restricted. At the country clubs, at the races down on Long Island, at the summer horseshows, wherever we see society gathered together, its men have that easy air of informality in dress that takes no account of time or occasion. And it seems to be a carelessness that is assumed, rather than studied, for in spite of all the opportunity for really smart effect offered by the tailors and haberdashers of this day, in the great majority of cases one sees few costumes that give the impression of having been selected with thought and the intention of making them effective. In fact the very fear of the possibility of being thought to care about one's dress to the extent of giving special attention to it keeps some men from doing so, and it may well be that the point the shops have made in later days to show matching neckties, cuff-links, scarf-pins, shirts and hose has in itself tended to make common the idea.

More and more do we insist on individuality, and few are the fashions, however smart when limited to a man of good class here and there, that will stand the test of popularity. We will wear standard designs—things that have become so firmly established and generally recognized as classics of the wardrobe as to be beyond the possibility of being affected—but when it comes to a novelty, no matter how smart in the beginning, that has jumped into universal fashion, or, worse still, is seized upon as a popular fad, we drop it instanter and begin to call it "bad style." It may be that we are rather silly, but when there is no class distinction of any kind; when one's man copies one's dress and it is all a mere matter of money, we must do something to distinguish ourselves from the many. And if there is nothing new, we must perforce go back to old fashions—a thing we are doing continually, though rather more than usual this year—and so keep a little ahead of the mass of our fellows in general. We may talk of fashions all we like, but real fashion is mainly a matter of being exclusive.

But it may be that this lack of observance of conventions is being carried a bit too far, and certainly the man who carries it beyond his own set and surroundings will not only find that they do not make up the sum total of the wold's fashions, but will run much risk of being judged provincial. It is a sad commentary on our customs—I suppose one should hardly call it manners—that among the reasons given for the failure of a much heralded and lavishly fitted up café in our chief city was the rule excluding from its main floor all patrons not in evening dress. Or is it a sadder one that such a rule should be necessary, or that most of our hotels and restaurants should be actually afraid to make it?

It seems not too much to say that no men of any country in the world—not even excepting Englishmen—know how to dress better than we do, or—save that the same quality of materials and workmanship is less expensive on the other side than here—have greater opportunity of doing so. Yet somehow or other, man for man, in England there is more style or air of distinction, with better all-round grooming, and particularly on the continent there is vastly more regard for the etiquette of dress and the observance of its correct forms. It is not a thing to be regarded as priggish or with half contempt, or even as more than half a joke, this question of careful attention to personal appearance, and in our social lives it weighs full measure. Perfect dress and perfect manners will take a young man anywhere. Without either it is a long step between the rungs of the ladder of society.

But to get down more closely to the subject of my article, it is hardly possible to put the whole matter of good form into a series of stated rules, for it frequently happens that overdress is as much an error of judgment as dress of too informal character. The sense of exact proportion—perfect fitness for the time, place and occasion—is as important an element of good taste in dress as in language or action. One does not go to a formal dinner in flannels, nor to a picnic lunch in a silk hat and patent leather pumps. The examples are exaggerated, but nevertheless I venture to say that there are instances in the memory of every man—even he of widest experience in the amenities of social life—when the question of just what to wear was a more or less perplexing one. The exact hour; the object; the character of an entertainment; the manner of life and ideas of one's host or hostess; the locality—all these enter into the matter of dress—and while in the great majority of cases there can be no doubt whatever, in others the question must be decided entirely by circumstances and common sense. At certain formally run houses in town or country full evening dress is an invariable rule, after dark; at other quite informal country places one might embarass oneself or one's host by wearing it—there are plenty such at which one meets most charming people—and at a rough camp in the woods it would be nothing short of absurd. But again all so-called camps are not "rough" in any sense of the word, and in the smallest communities one may find the conventions of life most carefully observed.

In town during the summer months the formalities are almost entirely suspended. When one is called upon to dress at all for the evening the dinner coat is quite sufficient, and even at the less pretentious out-of-town places it is frequently worn for small dinners to which the invitations are quite casual, and for card evenings, etc. But it should always be remembered in cases where there is the least doubt that full dress is the safe rule.

In the daytime, in town or country, formal clothes may, however, be left entirely out of the reckoning during the summer months. There is a more noticeable breaking away from old ideas of convention in this regard than in any other—indeed at the recent Drexel-Gould wedding the best man and attendants all wore morning coats, and some of them turn-down collars—and for anything short of a wedding the sack suit is certainly more in accordance with present-day ideas. It may be said, perhaps, that the wedding referred to by no means offered an illustration of good dress, so far as the men were concerned, and that the carelessness of the time is to be regretted, but if it is society that makes fashions we can but accept them as they come, whether or not we care to follow them. The bad form of one recognized as of unquestionably high social position may give countenance to such bad form, but it does not make it good form, and this applies to every action or thing in life. In visiting or accepting the invitations of others never forget that good dress and perfect grooming are a compliment to your hostess. They are simply ways of being agreeable.

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CONCERNING ANIMALS

ON April 26 an important hearing was held at Albany in regard to a bill introduced in both Assembly and Senate which had for its object the repeal of the compulsory provision of the State vaccination law. And a curious circumstance was, that—although this measure affects the interests of every inhabitant in the State—the metropolitan press ignored the matter. But not so the Newburgh "News," which gave considerable space to the various speeches, two of them being by physicians in behalf of the repeal of the compulsory clause, which they opposed because they contended that it is impossible to secure lymph that is uncontaminated. In Newburgh it was alleged by one of the speakers, Mr. Daniel, that such untoward results had been brought about by the clause that no municipal department would dare to enforce it, and it came out that California recently repealed the compulsory part of its law, which action, according to a local school principal, will add over 100,000 to the school population. The indications are that the same action will be taken in all States where such a measure is operative, for the opposition to compulsion in regard to a practice concerning which physicians themselves disagree is growing so rapidly that public opinion throughout the country will insist upon parents deciding the question for their children.

TRULY OUR NEXT OF KIN

In an instructive and interesting presentation of some wonders of animal biology, in his new work, "What Is Physical Life?", Dr. William H. Thompson demonstrates that the brain of the anthropoid apes—the higher order known to us as the chimpanzee and orang-outang—is so similar in general appearance to that of the human, that even scientists are sometimes deceived. Indeed it is related of a certain professor of anatomy that he once delivered six lectures on the anatomy of the brain of a chimpanzee before he discovered that it was not a human brain. And the closeness of kinship indicated by this physiological fact, makes especially pitiable the lives of the poor monkeys kept caged in zoos and menageries. Ostensibly the zoo is established and maintained mainly for the instruction and amusement of children, and this in spite of the testimony of educators, that children are more interested in domestic animals, and more eager to be told facts about them and trained in their care. The plan of interesting children intelligently in domestic animals can be made, and is made, a means of grace to the child—a fact that the most enlightened of school superintendents, Mrs. Ella Flagg Young, of the Chicago system, fully appreciates—whereas in this the zoo fails almost entirely.

TRAINING THE HEART

Now that the leaders of secular education, and thoughtful persons in general, have come to realize that lack of moral training is turning out generations of youth that are more or less morally deficient—a calamitous matter in a democracy—it may not be inopportune to draw attention anew to a little work called "Every Living Creature," by the well-known author, Ralph Waldo Trine. The subject the writer sets out to expound is heart-training through the animal world, his arguments and examples being well chosen and presented with persuasiveness. He says truly that it is an established fact that the training of the intellect alone is not sufficient, for education of the head alone, without the training of the heart, simply increases one's power of evil—the truth of which dictum the ethical status of this nation as a whole bears witness to. One who has not studied the customs of other countries in regard to dumb animals will be surprised to learn through Mr. Trine's book, of the number of countries, regarded by us as in need of our ethical missionary efforts, that are far in advance of us in the practice of kindness to animals. For example, it is said that in Japan, if one pick up a stone to throw at a dog, the animal will not run, as he almost invariably does in this country, because he has never had a stone thrown at him, and the act of picking it up has no significance to him. Another fact which should make us ashamed is that in spite of all our wealth, and our vaunted righteousness, which qualifies us, in our own estimation, to undertake the moral regeneration of the heathen, there are few refuges, homes, clinics or hospitals for animals here, whereas "heathen" India has a number. In Bombay there is the largest and most complete animal hospital in the world, the institution, which is very liberally supported by the Hindus, being the pride of the city. It has both indoor and outdoor patients, which receive the same care and skilled medical service that are given to human patients in Occidental hospitals, and more than 3,000 animals are treated annually in the hospital and outside. Not only domestic animals are received and cared for, but the wild birds and animals of the jungle are taken in, cured and released. There are in all about forty buildings connected with the institution, which was founded by a native Indian, a Parsee merchant, Sir Dinshaw Manockjee Petit. Bombay also has an efficiently managed S. P. C. A., and at Pinjrapole is a place where wornout or diseased animals are sent to be cared for until cured, or until they die. Near Calcutta there is also a similar institution, and in many other cities of India refuges and hospitals are to be found. The Hindus discovered long before we did the ethical value of kindness to animal training, and the Hindu boy and girl have been taught to respect the rights of every living creature.

HOIST ON HIS OWN PETARD

The cruelty of trapping was brought forcibly and painfully home to Gus Sposs, of Wyoming, a professional hunter, while recently setting a trap for a bear. Stumbling into it with both hands, he was held for more than twenty-four hours before he was released, and in his frenzy he used the same means of escape employed by wild animals, nearly gnawing off one of his own wrists. He lost both hands, and it is considered likely that he will die. Yet the experience will probably not bring home to other trappers a sense of the terrible torture they inflict upon animals.

BLOODLESS SPORT

The library of the humane societies ought surely to include a copy of A. Radclyff Dugmore's book on "Camera Adventures in the African Wilds." This is an account of five months' adventures in the African jungle of a photographer who is a pronounced advocate of bloodless hunting, the burden of his doctrine being the substitution of the camera for the gun. As Mr. Dugmore has the true spirit of the outdoor man, besides much experience, he is well qualified to be a leader in the crusade for a scientific hunting that does not involve death or torture for animals. This enlightened man offers a sharp contrast to Frederic C. Selous, described as a famous hunter, and who boasts of numberless bloody killings in South Africa, one feat being the wanton shooting of twenty-one elephants in one day.

CRUEL CONFINEMENT

Gunda, one of the unfortunate elephants confined in the Zoo, recently became ugly—as who would not, if unjustly deprived of liberty?—and attacked a keeper, whose leg she succeeded in coiling her trunk around as he was scaling a fence. It looked as though the enraged animal would do serious injury, but a second keeper, who has much influence with her, yelled at her, and she let go her victim. The elephant is among the worst abused of animals, the outrage consisting of keeping a creature, destined for roaming over large tracts, confined within limited quarters until lack of exercise and freedom affects their health and their dispositions and they become ugly, when they are treated by the average keeper, not as a martyr to man's inhumanity, but merely an enraged beast.

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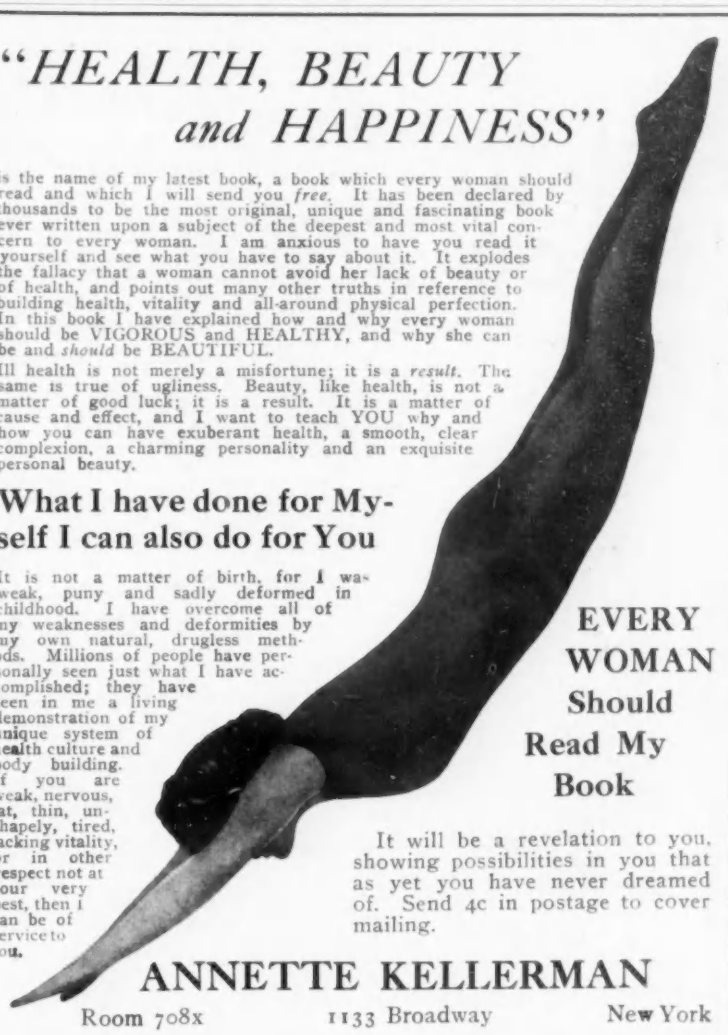
What I have done for Myself I can also do for You

It is not a matter of birth, for I was weak, puny and sadly deformed in childhood. I have overcome all of my weaknesses and deformities by my own natural, drugless methods. Millions of people have personally seen just what I have accomplished; they have seen in me a living demonstration of my unique system of health culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality, or in other respect not at your very best, then I can be of service to you.



EVERY WOMAN Should Read My Book

It will be a revelation to you, showing possibilities in you that as yet you have never dreamed of. Send 4c in postage to cover mailing.

ANNETTE KELLERMAN

Room 708x 1133 Broadway New York

"We have the New Things First."

When you want an absolutely dependable garment for your outings, golf, automobiling or tennis, you should buy a

"Country Club" Knitted Coat

They are made by experts who know how to put on those extra touches which add class to the garment.

Style 153

Single Breasted Knitted Coat, length 24 to 26 inches, solid colors or trimmed military collar, turned cuffs, ocean pearl buttons, $6.50.

"Country Club" Knitted Coats come in all the latest shades and are designed right to the minute.

Prices $6.50 to $25.00

Send for handsome 3 color booklet, showing latest designs and colors. It is free.

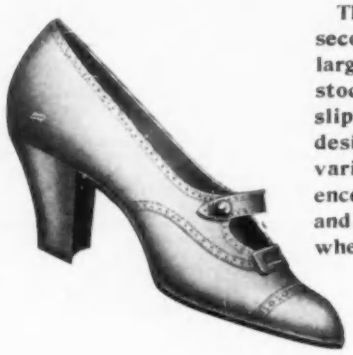
D. J. HEALY

219 Woodward Avenue, Detroit, Mich.

Shoes Exclusively

Andrew Alexander

Sixth Avenue at Nineteenth St.
New York



The entire selling space on our second floor is used to present the largest and most comprehensive stock of women's low shoes and slippers in New York—Every new design is here first, usually in a variety of leathers. Correspondence invited in reference to shoes and slippers not obtainable elsewhere.

White and tan low shoes are again favorites in the better grades - Pumps, ribbon ties and oxfords at prices ranging from $3 to $7.

CATALOG UPON APPLICATION

Motor Apparel Shop

Everything That Comfort Demands for the Motorist

FROM every man, according to his ability; to every man and woman, according to his or her needs — that is the scope of our business.

From the inexpensive duster at one-fifty to an exclusive imported garment at one-hundred-and-fifty, and the infinite variety of models and fabrics between the extremes.

Opposite Waldorf-Astoria

Fox, Stiefel & Co. FIFTH AVE. & 34" St. N. Y.

Shoe Dressings to Match the Color of your Gown

Whittemore's Shoe Polishes

The ONLY perfect preparations for cleansing and polishing Men's, Women's and Children's Shoes of all kinds and colors

THEY BEAUTIFY AND PRESERVE THE LEATHER

Largest in Variety **Do not soil the clothing or grow sticky** *Finest in Quality*

For Ladies' and Children's Shoes use

"Gilt Edge"

the only black dressing that positively contains **OIL**. Softens and preserves. Imparts a beautiful lustre. **Largest quantity, finest quality.** Its use saves time, labor and brushes, as it **Shines without Brushing**

Always ready to use

Price 25 Cents

"French Gloss," a smaller package, 10c.

"Quick White"

makes dirty **canvas** shoes *clean* and *white*. In liquid form so it can be *quickly* and *easily* applied. No white dust. Will **not** rub off. A sponge in every package, so always **ready** for use.

Two sizes, 25c. and 10c.

Also the following colors for **canvas** shoes: Blue, Pink, Red, Green and a dozen other shades.

Two sizes each color 10c. and 25c.

For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes use

"Dandy"

Russet Combination

A cleansing fluid and paste for polishing in each package.

Large Size 25 Cents

"Star" Russet Combination same as "Dandy," smaller size.

Price 10 Cents

Also Polishes for Red, Brown, Green and Blue **leather** shoes. *Same sizes and prices.*

For Cleaning everything made of White Kid and White Calf Leather.

"Shuclean"

A necessity in every family for cleaning **White Kid Gloves, Belts, Pocket Books, Hand Bags, White Kid Shoes** and **Slippers.** Harmless to use. Will not burn or explode.

Two Sizes
10 Cents and 25 Cents

If your dealer does not keep the kind you want, send us his address and price in stamps for a full size package

Whittemore Bros. & Co., 20-26 Albany St., Cambridge, Mass.

The Oldest and Largest Manufacturers of Shoe Polishes in the World.

CAREY PRESS, N. Y.

"Niagara Maid"

Silk Gloves

The proof of Silk Gloves is in the wearing. That's why "Niagara Maid" Silk Gloves are fast becoming a universal favorite with American women. There is no element of chance or accident about this wear. Every pair of "Niagara Maid" Silk Gloves has been treated by the famous *Niagara Process*, which insures not only pure silk, devoid of every vestige of the natural gum of the silk worm, but a longer and better wearing glove.

The fit of "Niagara Maid" Silk Gloves is one of their most noteworthy features. They are made in quarter sizes, so that an accurate fit may be obtained as in kid gloves.

Every color that Fashion dictates, every shade or hue that individual fancy may call for can be secured in "Niagara Maid" Silk Gloves.

Made in plain and embroidered, long or short lengths.

Embroidered Gloves are economical, too, not only from the viewpoint of long and satisfactory wear, but new hands may be attached at a nominal expense. This is made possible through the hemstitch bracelet that adds so much to the decoration of the glove and gives the wrist an appearance of slenderness.

Ask your retailer to show you "Niagara Maid" Silk Gloves if you have not already seen them. You will be surprised and gratified with their superiority over other Silk Gloves you have worn.

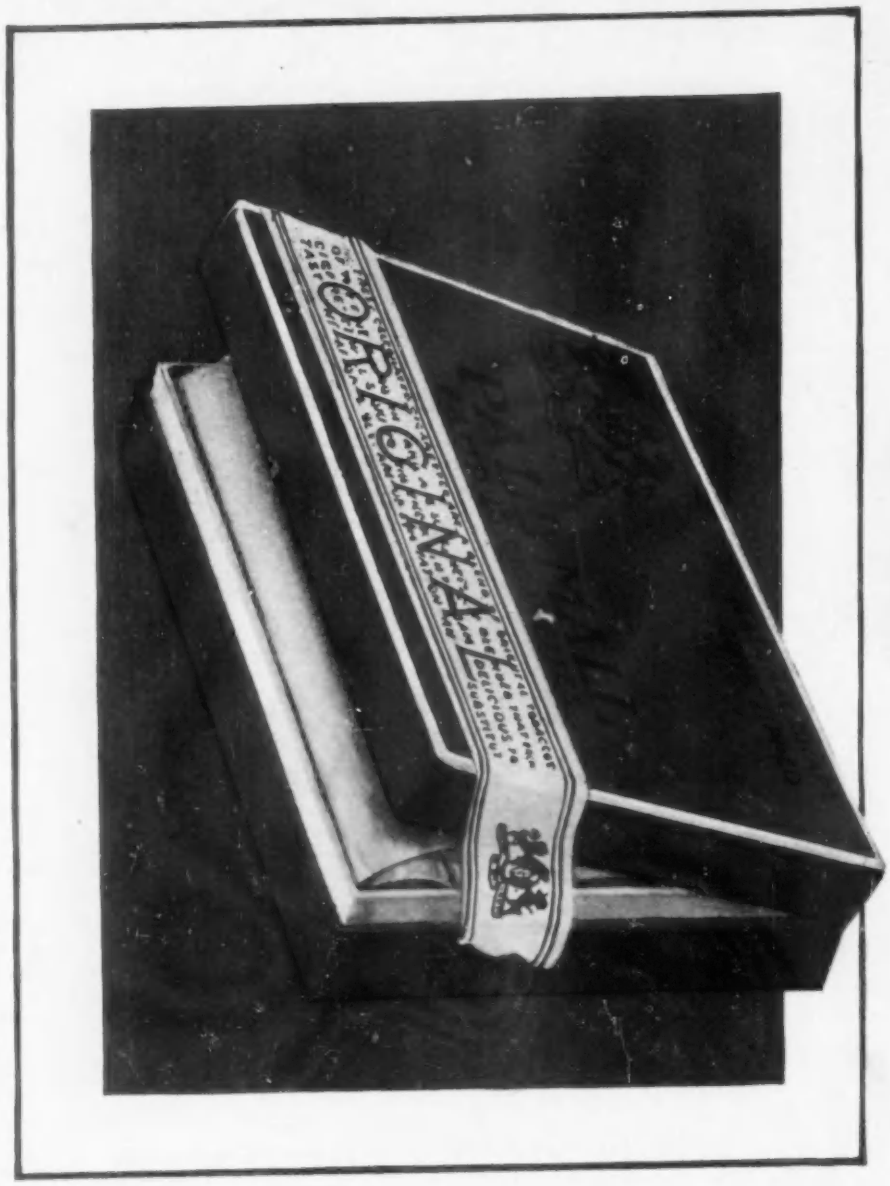
"Niagara Maid"

Glove-Silk Hosiery

The vogue of gloves and hosiery to match is fast making itself felt. "Niagara Maid" Silk Hosiery gives a splendid opportunity to indulge in this dainty fad. You can secure hosiery in all the delightful shades and colorings in which "Niagara Maid" Silk Gloves come, and incidentally they are made out of the same long lived fabric, assuring perfect wear and perfect fit. Above all they are devoid of drop stitch troubles.

If your retailer cannot supply you, write us and we will at once let you know in what store you can procure them.

NIAGARA SILK MILLS, North Tonawanda, N Y.



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A Quarter Here

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